BBC

DOCTOR WHO MAGAZINE™

FREE AUDIOBOOK!
FOR EVERY READER

BBC
DOCTOR WHO
NIGHT OF THE
VASHTA NERADA

@BIGFINISH • THEBIGFINISH • BIGFINISHPROD

BBC STUDIOS

BBC, DOCTOR WHO, TARDIS and DALEK (word marks and logos) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2018. Dalek image © BBC/Terry Nation 1963. Licensed by BBC Studios. Judoon, The Racnoss, Sycorax, Jackie Tyler, Adam Mitchell created by Russell T Davies and used under licence. The Weeping Angels, The Vashta Nerada, Dorium, Kazran created by Steven Moffat and used under licence. Sontarans created by Robert Holmes and used under licence. The Carrionites created by Gareth Roberts and used under licence. The Kandyman created by Graeme Curry and used under licence. The Robots of Death created by Robert Holmes and used under licence.. The Daleks created by Terry Nation and used under licence.

BIG FINISH WE LOVE STORIES

A COMPLETE 50-MINUTE ADVENTURE!

Scan the QR code or go to **bgfn.sh/570free** and use code **FUNWORLD** when prompted to unlock your **FREE** download of **Doctor Who: Night of the Vashta Nerada**.

TERMS AND CONDITIONS

In order to complete any of the downloads or purchases listed in these exclusive offers, you will first need to register as a Big Finish customer at the website bigfinish.com, and accept the terms and conditions to activate your account. The free download offer ends at 23:59 (UK time) on 31st January 2022. The discount offer expires at 23:59 (UK time) on 31st December 2021. Codes are not valid against titles added from special offer pages, bundles, subscriptions or pre-orders. Hey, who turned out the lights? FZZZT! Hey, who turned out the lights? FZZZT! Hey, who turned out the lights...

PLUS 50% OFF

BBC DOCTOR WHO

FULL CAST AUDIO DRAMAS

FROM £15.00

CLASSIC DOCTORS, NEW MONSTERS: VOLUME 1

FROM £15.00

CLASSIC DOCTORS, NEW MONSTERS: VOLUME 2

FROM £15.00

THE FIRST DOCTOR ADVENTURES: VOLUME 2

FROM £5.50

THE EARLY ADVENTURES: THE BLACK HOLE

FROM £12.50

THE THIRD DOCTOR ADVENTURES: VOLUME 3

FROM £15.00

THE FOURTH DOCTOR ADVENTURES: SERIES 7 – VOLUME 1

FROM £15.00

THE FOURTH DOCTOR ADVENTURES: SERIES 7 – VOLUME 2

FROM £12.50

THE FIFTH DOCTOR ADVENTURES: VOLUME 1

FROM £4.00

THE SIXTH DOCTOR: TRIAL OF THE VALEYARD

FROM £17.50

DOCTOR WHO: UNIT DOMINION

FROM £17.50

THE EIGHTH DOCTOR ADVENTURES: RAVENOUS 1

FROM £12.50

THE WAR DOCTOR: INFERNAL DEVICES

FROM £15.00

THE NINTH DOCTOR CHRONICLES

FROM £12.50

THE TENTH DOCTOR ADVENTURES: VOLUME 1

FROM £15.00

THE ELEVENTH DOCTOR CHRONICLES

Go to **bgfn.sh/570offer** to add any of the listed 15 titles to your basket and use code **FIFTYEIGHT** when prompted to apply the 50% discount at the checkout.

Pull to Open

51

32

58

46

20

WIN!
DOCTOR WHO ATLAS
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
DOCTOR WHO

14

PREVIEW

14 **SERIES 13** Part One

INTERVIEWS

20 **RAY HOLMAN**
24 **DANNY MARIE ELIAS**
26 **JACOB ANDERSON**
42 **ALVIN RAKOFF**

FEATURES

32 **ROGUISH CHARM**
36 **BACK WITH A BANG** Part One
46 **COLLECTIVITY** The Thirteenth Doctor
58 **THE FACT OF FICTION** *Blink*
64 **APOCRYPHA** *Storm Warning*

REGULARS

6 **GALLIFREY GUARDIAN**
8 **GALAXY FORUM**
12 **TIME AND SPACE VISUALISER**
51 **COMIC STRIP** *The Forest Bride* Part One
66 **REVIEWS**
76 **CROSSWORD & COMPETITIONS**
78 **COMING SOON**
82 **SUFFICIENT DATA**
83 **NEXT ISSUE**

BBC
DOCTOR WHO MAGAZINE

EDITOR **MARCUS HEARN**
DEPUTY EDITOR **PETER WARE**
ART EDITOR **PERI GODBOLD**
ART ASSISTANT **PAUL TAYLOR**
EDITORIAL ASSISTANT **EMILY COOK**

PANINI UK LTD
Managing Director MIKE RIDDELL
Managing Editor ALAN O'KEEFE
Head of Production MARK IRVINE
Circulation & Trade Marketing Controller REBECCA SMITH
Head of Marketing JESS TADMOR
Marketing Executive SAMANTHA HAMMOND

BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products and Licensing STEPHEN DAVIES
Director, Magazines and Consumer Products MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK Publishing Co-ordinator EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcstudios.com
Polybag cover image by James Pardon
Magazine cover image by Zoe McConnell

Email: dwm@panini.co.uk
Website: www.doctorwhomagazine.com
Follow us on Twitter at: @DWMtweets
Follow us on instagram at: doctorwho_magazine
Like our page at: www.facebook.com/doctorwhomagazine

ADVERTISING Madison Bell
TELEPHONE 0207 389 0859
EMAIL jack.daly@madisonbell.com
SUBSCRIPTIONS TELEPHONE 01371 853619
SUBSCRIPTIONS EMAIL drwhomagazine@escosubs.co.uk

THANKS TO:
Joanna Allen, Jacob Anderson, Michelle Arnold, Richard Atkinson, Debi Berry, Steve Berry, John Bishop, Taylor Braithwaite, Nicholas Briggs, Ronan Chander, Chris Chibnall, Siofra Clancey, Sue Cowley, Russell T Davies, Gabby De Matteis, Albert DePetrillo, John Dorney, Danny Marie Elias, Matt Evenden, Matt Fitton, Mandip Gill, Helen Goldwyn, James Goss, Scott Gray, Scott Handcock, Jason Haigh-Ellery, Derek Handley, Ray Holman, Lizzie Hopley, James Kettle, Antonella Lo Scalzo, Jossa Manalili, Polly Martin, Ross McGlinchey, Lisa McMullin, Pete McTighe, Alex Mercer, Russell Minton, Steven Moffat, Alex Munday, Karen Parks, Emily Payne, Simon Peak, Andrew Pixley, Caitlin Plimmer, Alvin Rakoff, David Richardson, Jim Sangster, Michael Stevens, Matt Strevens, Charlotte Tromans, Mariah Turner, Jo Ware, Elizabeth Wetzel, Jodie Whittaker, Nikki Wilson, Airlie Wilson, Catherine Yang, BBC Studios, BBC Wales and bbc.co.uk

Doctor Who Magazine™ Issue 570 Published October 2021 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trademarks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo and insignia © BBC 2018. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. Thirteenth Doctor images © BBC Studios 2018. Licensed by BBC Studios. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental.
All views expressed in this magazine are those of their respective contributors and do not necessarily represent the views of **Doctor Who Magazine**, the BBC or Panini UK. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition.
All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Panini and the BBC are not responsible for the content of external websites.
RTD returning in 2023, after 13 years away? It's as if Philip Hinchcliffe had returned in 1990. If only! Newstrade distribution: Marketforce (UK) Ltd, 3rd Floor, 161 Marsh Wall, London, E14 9AP 020 3787 9001. ISSN 0957-9818

Welcome

For many years, the departure of a Doctor and the announcement of a new actor for the show's lead role has been a big news story. But it wasn't always this way.

Jonathan Morris' article *Back With a Bang*, which begins on page 36, describes the time in 1966 when the arrival of Patrick Troughton's Doctor was decidedly underplayed by the BBC. The series was at a low ebb when William Hartnell left, but replacing him was considered so risky that the Daleks were brought in, both to divert our attention and reassure us that this was business as usual.

The extraordinary events in September, when it was revealed that Russell T Davies will be returning as *Doctor Who*'s showrunner, took us all by surprise – and made me realise how far we've come, since that rather oblique publicity campaign in 1966. For most of *Doctor Who*'s original run the identity of the show's producer was something only ardent fans would have been aware of. Now, however, it seems that Russell's comeback has attracted almost as much attention as the casting of a new Doctor. The show's 60th anniversary is looming and expectations are high. But something tells me RTD will take it in his stride.

Russell T Davies photo by Ben Blackall.

The news about Russell's second administration has dominated the letters page in this issue, squeezing out a message from Richard Bignell, a writer and researcher who's an old friend of the magazine. Richard wrote to us about last issue's editorial, where I discussed some of *Doctor Who*'s enduring mysteries. Well, it turns out they weren't so enduring after all. I described how Derek Banham, from the advertising agency J Walter Thompson, made an appointment to see director Douglas Camfield on the set of *The Web of Fear*. I wondered what happened to the pictures I believed may have been taken that day. Richard tells us that in 2008 he actually got in touch with Derek, who remembered having lunch with Camfield but didn't think he actually made it to the *Doctor Who* set. And sadly, it seems that a photographer from J Walter Thompson was never actually booked to visit *The Web of Fear*.

In the same editorial, I pondered the circumstances behind Frances White's absence from the *Radio Times* preview and cast lists for the 1965 story *The Myth Makers*. Was this an oversight, or the consequence of an intervention? I'm pleased to say that as a result of that editorial we've heard from Frances, who these days belongs to the voice cast of that other great television institution, *Peppa Pig*. Frances is happy to recall her brief but intriguing association with *Doctor Who*, so expect to see her in these pages soon.

There is, of course, absolutely no truth in the rumour that I posed these questions about *The Web of Fear* and *The Myth Makers* as part of an elaborate plan to elicit content for the magazine. But if there's a possibility of lightning striking a third time, let me just say that I'm absolutely positive that nobody owns the film prints of *Marco Polo*, or indeed any other missing story. Sad to say, I don't think any more missing episodes will ever come back to us. Nope, absolutely no chance of that happening. Ever.

We're back on 11 November, by which time the latest series of *Doctor Who* will be in full swing. We look forward to hearing what you think of the new episodes. Until then, take care.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

Frank Collins

Frank is thrilled to make his **Doctor Who Magazine** debut with a review of the newly animated *The Evil of the Daleks*, on page 66. He remembers first watching the story on a black-and-white television set in 1967. It was probably powered by mirrors and static electricity.

Jacqueline Rayner

Alongside *Doctor Who*, Jac's great passion is comics – particularly the British 'picture story papers' of her childhood. Combining the two in *The Forest Bride*, the spooky strip that begins on page 51, is the best job she can imagine. Even better than being a judge on *The Great British Bake Off*!

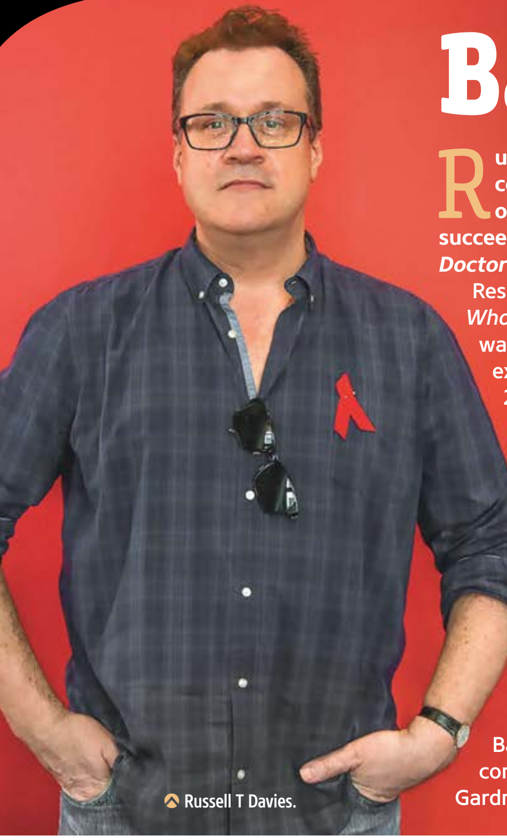
Roger Langridge

In addition to lettering **DWM**'s comic strip for nearly half its history, Roger is an award-winning writer and artist, probably best known for his run on *The Muppet Show Comic Book*. Last year he drew a *Bill & Ted* comic for Dark Horse. "I can't seem to avoid time-travelling phone boxes!"

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Back for More



Russell T Davies.

Russell T Davies will take control of the TARDIS once again, when he succeeds Chris Chibnall as the *Doctor Who* showrunner.

Responsible for *Doctor Who*'s revival in 2005, Russell was the lead writer and executive producer until 2009. Since then, he's achieved huge success with such shows as *Years and Years*, *A Very English Scandal* and *It's a Sin*.

Russell's second tenure on *Doctor Who* will begin with the 60th anniversary in 2023. The new RTD era will be co-produced by BBC Studios and Bad Wolf, the production company run by Julie Gardner and Jane Tranter.

"I'm beyond excited to be back on my favourite show," says Russell. "But we're time-travelling too fast, there's a whole series of Jodie Whittaker's brilliant Doctor for me to enjoy, with my friend and hero Chris Chibnall at the helm – I'm still a viewer for now."

"It's monumentally exciting and fitting that *Doctor Who*'s 60th anniversary will see one of Britain's screenwriting diamonds return home," says Chris Chibnall. "Russell built the baton that is about to be handed back to him – *Doctor Who*, the BBC, the screen industry in Wales, and let's be honest everyone in the whole world, have so many reasons to be Very Excited Indeed about what lies ahead."

Jane Tranter and Julie Gardner, the founders of Bad Wolf.

Series 13 Credits

In an exclusive interview with **Doctor Who Magazine**, showrunner Chris Chibnall has discussed the writing and directing credits for the forthcoming Series 13.

Each of the six episodes will be scripted by Chris, except episode four, which he's co-written with Maxine Alderton. "Maxine wrote *The Haunting of Villa Diodati* for the 2020 series," he says. "She's brilliant. We had some other really great writers scheduled, but a lot of our plans had to be altered. Partly because the new series is a serial, partly because there are less episodes and partly because of the turnaround."

Writer Maxine Alderton.

The work has been divided between two directors, one of whom is familiar to regular viewers. "Jamie Magnus Stone delivered some amazing episodes in the last series," says Chris. "For *Spyfall* Part One we threw him in at the deep end with a South Africa location shoot, a crashing plane and a new Master. And he just sailed through. He came back even stronger with *Ascension of the Cybermen* and *The Timeless Children*. He's great visually, great with action, great with humour and great with actors. Everybody loves working with him and he's really in command of it. Asking him back was a no brainer."

Doctor Who newcomer Azhur Saleem has directed episodes three, five and six. "[Executive producer] Matt Strevens and [series producer] Nikki Wilson are always on the lookout for up-and-coming directors with a love of genre, and there's a wave of incredible directing talent coming through at the moment," explains Chris. "In addition, [composer] Segun Akinola had written the score for a short film [*Muse*, 2020] that Azhur had directed and he said, 'You should see this guy, he's really talented.' Azhur had been in line for the last series but we couldn't make it happen, so this year we asked him to do three episodes."

Chris reveals more about the forthcoming series on page 14.

Directors Jamie Magnus Stone and Azhur Saleem.

Season 17 Blu-ray

DOCTOR WHO
THE COLLECTION
SEASON 17

Season 17 will be the next release in BBC Studios' acclaimed Blu-ray box set range *Doctor Who: The Collection*.

The season was first broadcast in 1979-80 and stars Tom Baker as the Doctor, Lalla Ward as Romana and David Brierly as the voice of K9. The stories contained in the box set, all of which have been newly remastered, are *Destiny of the Daleks*, *City of Death*, *The Creature from the Pit*, *Nightmare of Eden*, *The Horns of Nimon* and *Shada*.

As well as bonus material previously released on DVD, *Doctor Who: The Collection – Season 17* will contain new and exclusive special features. These include:

- a making-of documentary for *Destiny of the Daleks*
- a tribute to Douglas Adams
- Matthew Sweet *In Conversation* with writer Bob Baker
- episodes of *Behind the Sofa* with Colin Baker, Nicola Bryant, Graeme Harper, June Hudson, Mat Irvine, Katy Manning and Matthew Waterhouse
- updated optional special effects for *Nightmare of Eden*
- optional 5.1 surround sound on *Destiny of the Daleks* and *Shada*
- an updated version of *Shada* with enhanced animation, presented as six episodes
- audio commentaries

Doctor Who: The Collection – Season 17 will be released later this year.

Worlds of Wonder

A concept image of how *Worlds of Wonder* might look.

A touring exhibition exploring the relationship between *Doctor Who* and science will launch next spring.

BBC Studios and Sarner International, creators of the long-running *Doctor Who* Experience in Cardiff, have created the new exhibition, which is a celebration of how science and the natural world have influenced *Doctor Who* since its earliest days.

The exhibits will explore how science and technology are making advances in our understanding of subjects close to the heart of *Doctor Who*, such as multiple dimensions and time travel, exploring the cosmos, DNA manipulation and cloning. The exhibition will also feature a host of props, models and costumes (including some never previously displayed in public), plus behind-the-scenes insights and contributions from real scientists.

Doctor Who: Worlds of Wonder will begin its tour in May 2022. Details on venues and ticketing will be announced soon.

EXTERMINART!

EXTERMINART!
THE DOCTOR WHO DALEK ART OF ANDREW SKILLETER

A new book by *Doctor Who* artist Andrew Skilleter is due for publication in November.

Andrew Skilleter's professional *Doctor Who* art dominated the 1980s and continued into the 90s. It included over 40 covers for the Target Books novelisations, poster prints from his own company Who Dares, official *Doctor Who* calendars, *Doctor Who* VHS covers and the first covers in the *New Adventures* range of *Doctor Who* novels.

EXTERMINART! is Andrew's second book of collected illustrations and features over 50 pieces of Dalek art produced between 1979 and 2020, including some previously unpublished private commissions. With a foreword and commentary by author John Peel, the book also includes in-progress images and roughs showing Andrew's working methods, with commentaries by the man himself.

This full-colour, litho-printed hardback is available in two editions. The 'classic' version is signed by Andrew and comes with a signed postcard set of three Dalek illustrations plus an *EXTERMINART!* bookmark. In addition to this, the 'silver deluxe' version (limited to 30 copies) is signed and numbered by Andrew as well as being bound in metallica silver Wibalin, with a personalised printed bookplate, an initialled classic Dalek sketch and a signed A4 archival-quality print of *The Daleks' Master Plan*.

For more information and to pre-order a copy go to *andrewskilleter.com*

EVIL OF THE DALEKS

Eighth Doctor Celebrations

India Fisher is set to return as Charlotte Pollard in four new audio adventures with Paul McGann as the Eighth Doctor.

Charlotte Pollard: The Further Adventures will be released as part of the *Eighth Doctor* range in celebration of 20 years of the Eighth Doctor at Big Finish Productions.

Alongside India and Paul, Michelle Livingstone will reprise the role she first played 20 years ago in the audio adventure *Sword of Orion*. Michelle's character, Deeva Jansen, will feature in the box set finale, *Heart of Orion* by Nicholas Briggs. The first three adventures in the set are *The Mummy Speaks!* by Alan Barnes, *Eclipse* by Lisa McMullin and *The Slaying of the Writhing Mass* by Eddie Robson.

"What a rollercoaster these four celebratory stories take us on!" says India Fisher. "We travel to Paris with an Egyptian mummy, we meet swarms of giant moths, change the course of history, and meet an old adversary who appears to have returned from the dead... I'm thrilled to be back travelling with the Doctor once again!"

Paul McGann adds: "It's been great to bring the Doctor and Charley back together again to celebrate 20 years of adventures with Big Finish. I can't think of a more fitting set of celebratory adventures."

Charlotte Pollard: The Further Adventures is due for release in January 2022 and is available to pre-order on CD (£24.99) or digital (£19.99) at *bigfinish.com*

India Fisher and Paul McGann in 2001.

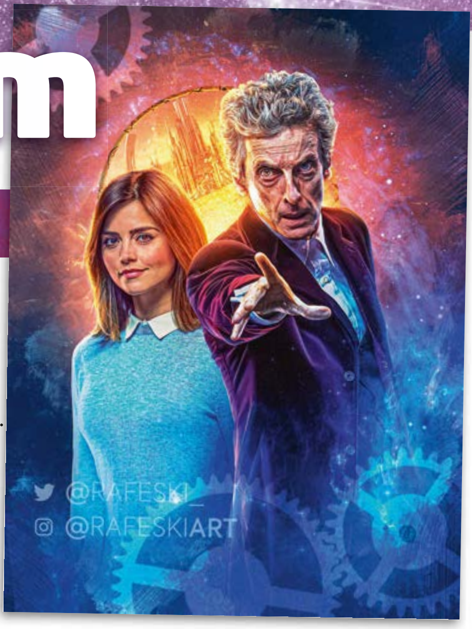
India returns as Charlie Pollard.

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.



Rafe Wallbank's artwork, inspired by Series Nine.

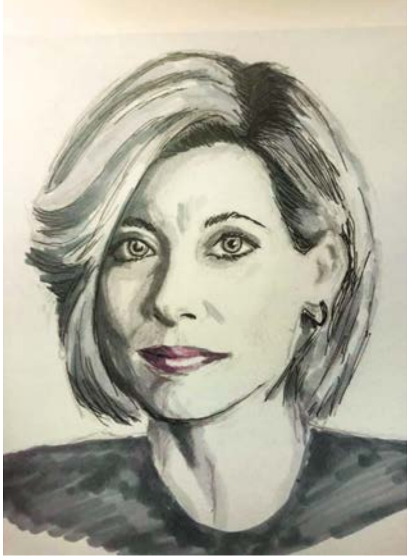
The news that Russell T Davies will be returning as *Doctor Who*'s showrunner prompted a huge number of emails. These are just some of them...

RTD2

GLYNN BENTLEY-ANGELL
EMAIL
I met Russell T Davies in a corridor at BAFTA a few months before *The End of Time* [2009-10] and I could barely concentrate, he was such a hero. He told me to watch *Doctor Who* on 25 December because it was going to be really good, and afterwards I remember feeling like I'd just met Father Christmas. I can't believe he's back!

RACHEL WYLD EMAIL
I woke up at 4.30am Saturday morning (Sydney time zone) and started running around like a hyperactive five-year-old on Christmas Day. I am beyond excited.

CHRISTOPHER HOBBS
EMAIL
This is not something I thought would ever happen. For one thing Russell always maintained that he would never return as showrunner, and was even questionable as a guest writer. I mean, if Steven Moffat couldn't get him, who could? Therefore, upon seeing the *Doctor Who* Twitter account revealing this news I was completely blown away. I had to check multiple times that it was the official account.



The Thirteenth Doctor by John Porter.

CONNOR GODDARD
AUSTRALIA
The news that RTD will return as showrunner is beyond belief. Seeing this news was shocking and thrilling. While I am very much looking forward to Series 13 and Chris and Jodie's final Specials in 2022, I now cannot wait for the 60th anniversary and beyond! *Doctor Who* continues to be in very safe hands.

LEWIS BAIRD
SCOTLAND
Russell T Davies introduced me to the magical world of *Doctor Who* back in 2005. The announcement of his return has made me feel emotional. I am so excited and astonished that this talented man is going to bring us more *Doctor Who*.

PAUL BURNS
CROYDON
I was absolutely floored by the news Russell is returning to the show. Of course, we have had a few stories from him since his departure from televised *Doctor Who* – most recently the brilliant *The Secret of Novice Hame* and the beautiful, heartbreaking *Farewell, Sarah Jane* [projects produced by Emily Cook during lockdown, made available to watch on YouTube]. But to see actual televised *Doctor Who* written again by, arguably, the show's greatest ambassador, is too thrilling for words.

JACK MAYFIELD EMAIL
This announcement brings back not just RTD, but Jane Tranter and Julie Gardner, who run the production company Bad Wolf. They were both huge forces behind *Doctor Who*'s successful return in 2005, and Bad Wolf has gone on to produce such acclaimed shows as *A Discovery of Witches*, *His Dark Materials*, *Industry* and *I Hate Suzie*. BBC Studios partnering with Bad Wolf brings all that prestige.

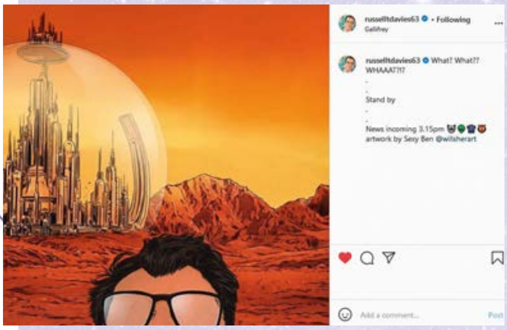
THOMAS AITKEN EMAIL
Jane Tranter, Julie Gardner and Russell T Davies have demonstrated their respect for the stories and traditions of *Doctor Who* and will continue to do so. My hope is that fans will not only dwell on what is to come, but celebrate what we have now. We are excited for new stories from the Chibnall/Whittaker team. Every era of *Doctor Who* means different things to different people.

ANDREW STORR EMAIL
Truly we are spoilt. In 2021, we've had the Ninth Doctor

STAR LETTER

RHYS HUGHES EMAIL
Friday the 24th of September felt like any other day. I woke up, had breakfast, brushed my teeth, watched some *Doctor Who*... Then I saw a post on Instagram. The picture was a cute cartoon of Gallifrey, with the forehead and spectacles of a very familiar face in the foreground. The caption stated there would be news at 3.15pm. I was intrigued. What could it be? A new Target novelisation? A comic strip? A prank? I sat anxiously, incessantly refreshing my feed, and suddenly the news exploded onto my screen! "RUSSELL T DAVIES TO RETURN AS SHOWRUNNER."

Growing up as a queer kid in Wales had its difficulties. Russell's *Doctor Who* was my escape. When I felt lonely I'd run away with the Doctor and his friends. I'd create new worlds, new species and new ideas in my head. Russell proved that a queer Welsh boy could be creative, successful, accepted and celebrated. He continues to be my biggest inspiration. I am so excited to see what he does with the show (again).



russelltdavies63 • Following
Gallifrey

russelltdavies63 What? What?? WHAAAT?!?
.
.
Stand by
.
.
News incoming 3.15pm
artwork by Sexy Ben @wilsherart

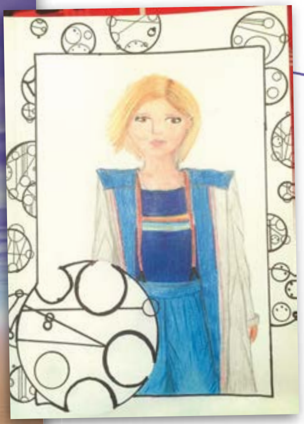
Russell T Davies teases an announcement on his Instagram account.

Rhys' letter wins him a copy of *Dalek Universe 3*, a new box set of audio adventures starring David Tennant as the Doctor. It's available from *bigfinish.com* priced £24.99 (CD) and £19.99 (digital).

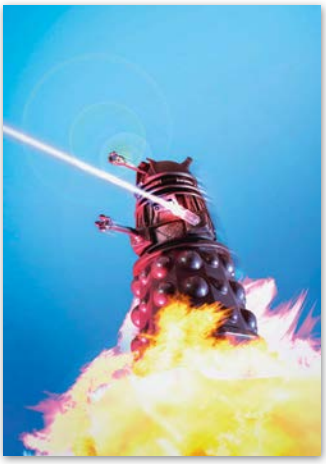
DOCTOR WHO
DALEK UNIVERSE 3

DALEK 5000 BY STEPHEN BELL

3D Dalek of the Future by Stephen Bell.



Cheryl Thorne's drawing of the Thirteenth Doctor.



Artwork by George Cairns, created in Photoshop using a Dalek action figure.

return on audio, plus a release date for *Mind of the Hodiac*, the 'lost' Russell T Davies script [both from Big Finish productions]. And something that's too mind-blowing to have even been considered. If they'd held onto the news for another 48 hours, it would have been exactly 18 years since the first 'RTD becomes showrunner' announcement (26 September 2003).

OLLIE CRABTREE CHESHIRE
Let's not forget how much RTD's career has progressed since he left *Doctor Who* in 2009. He went on to write and produce some of Britain's most heartwarming, heartbreaking shows, such as *Years and Years* and *It's a Sin*. The future has never looked brighter and we've still got a plethora of adventures yet to experience with Jodie and Chris at the helm of this magical show. Here's to the future – and the past!

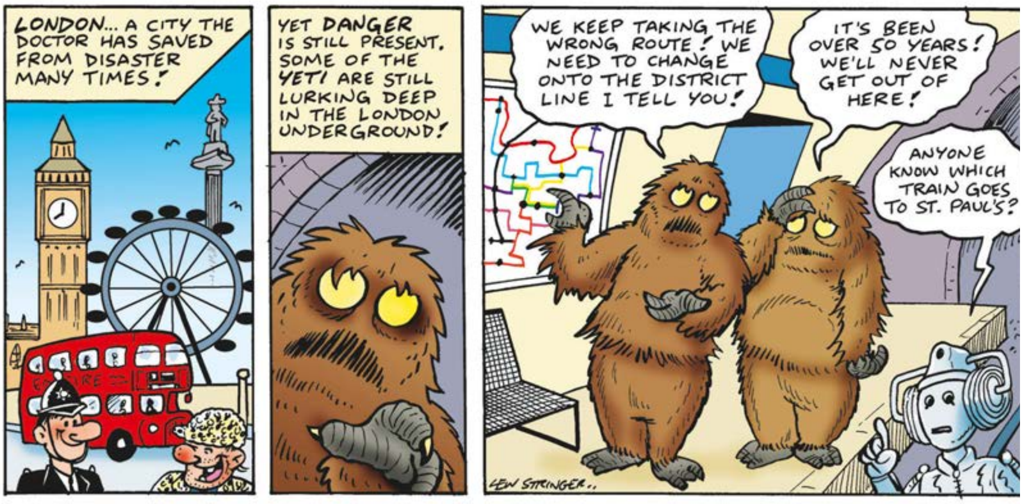
STEPHEN FFREESTONE EMAIL
RTD returning to *Doctor Who* is like Lionel Messi signing for Lincoln City FC. Something you wouldn't expect or believe, but you know would be absolutely fantastic.

RACHEL BARNETT EMAIL
Possibly the best news ever. Could only be surpassed by David Tennant also coming back!

A TARDIS-inspired entrance to a pizza restaurant, spotted by Paul Cockburn in Leith.

JAKE MORRIS EMAIL
RTD is responsible for bringing so much love to the world, not only through *Doctor Who* but through everything he's ever written. We all welcome him back with open arms and look forward to the future of the show. I'll be pinching myself until 2023. In the meantime, I can't wait to see what Chris and Jodie have in store for their last series. I think it'll be something special... →

The Daft Dimension BY LEW STRINGER


LONDON... A CITY THE DOCTOR HAS SAVED FROM DISASTER MANY TIMES!
YET DANGER IS STILL PRESENT. SOME OF THE YETI ARE STILL LURKING DEEP IN THE LONDON UNDERGROUND!
WE KEEP TAKING THE WRONG ROUTE! WE NEED TO CHANGE ONTO THE DISTRICT LINE I TELL YOU!
IT'S BEEN OVER 50 YEARS! WE'LL NEVER GET OUT OF HERE!
ANYONE KNOW WHICH TRAIN GOES TO ST. PAUL'S?
LEW STRINGER..

WHO TUBE

This issue's selection of *Who*-related videos...

The partly missing First Doctor story *Galaxy 4* is returning as an animation, due for release in November. Here's a teaser trailer. Go to: *tinyurl.com/GalaxyFourAnimation*

The cast of the immersive theatre production *Time Fracture* perform *Lucky One*, *Fireball* and *Dance with the Devil* at London's West End LIVE 2021.
Go to: *tinyurl.com/FractureSongs*

Tony Selby discusses *Doctor Who* with Frazer Hines, writer Eric Saward and visual effects designer Mike Kelt on stage at the BFI in 2013.
Go to: *tinyurl.com/SelbyBFI*

Dalek 63·88 PropCast

Listen to the first episode of Dalek 63•88's new 'PropCast'. The podcast includes a chat about the 'Saucer Commander Mystery', a Dalek quiz and more.
Go to: *tinyurl.com/DalekPodcast*

Watch *Doctor Who in an Exciting Adventure with the Metaltron*, a fan-made production featuring footage from 2005's *Dalek* along with CGI clips.
Go to: *tinyurl.com/Metaltron*

Galaxy Forum

ON TWITTER...

@Connor_1313_ Russell returning to *Doctor Who* is the best news ever. I never thought it would be possible. I'll be 100% behind whoever he casts as the Doctor.

@RobertWiddas It's 2005 all over again. Russell has come home the long way round.

@RobInnes87 Imagine the returns. Imagine the new. Imagine the emotions. Imagine the characters and the writing and the excitement.

@blueyedboy1984 Really going to miss Chris Chibnall. Looking forward to more RTD though.

@TheRealMrPaul Russell T Davies? Never heard of him. Bring back Philip Hinchcliffe!

→ Turn to page 14 to read **Doctor Who Magazine**'s preview of Series 13.

September saw the passing of two great actors: John Challis, who played Scorby in *The Seeds of Doom* (1976), and Tony Selby, who played Sabalom Glitz in *The Trial of a Time Lord* (1986) and *Dragonfire* (1987).

JOHN CHALLIS

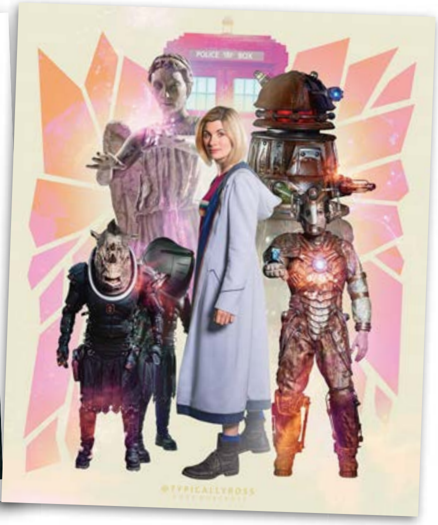
MARK DABBS WALSALL

It was only two weeks ago that John Challis announced the cancellation of his upcoming tour due to ill health. Now, sadly, we hear he has died from cancer at the age of 79. It shows just how seriously ill he was, but also how he valiantly lived up to the old actors' adage that the show must go on.

While many knew John mainly as Boycie from *Only Fools and Horses*, to *Doctor Who* fans he was Scorby from *The Seeds of Doom*, in which he clashed with the Fourth Doctor.

Waterstone's
YS ARE B
TOWN

Martin Burgess-Moon meets John Challis.



Enemies of the Thirteenth Doctor by Ross Muscroft.

John was a fantastic actor and a great man, whom I was lucky to meet on a number of occasions.

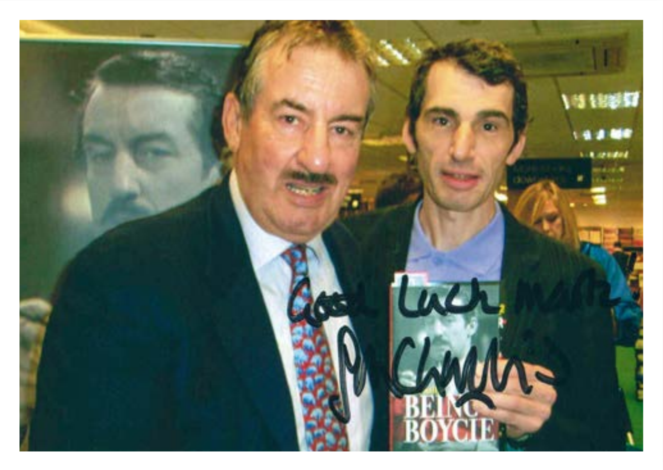
MARTIN BURGESS-MOON EMAIL

A few years ago, I was in Waterstone's in Plymouth when I saw John Challis sitting alone at a desk, presumably having just done a book signing. There was nobody else around, so I went over and had a chat. I told him how much I loved his appearance in *The Seeds of Doom* and we also chatted about *Open All Hours*, *Last of the Summer Wine* and, of course, Boycie. He was super friendly, very kind and genuinely happy to chat. I am so glad I met him that day. Rest in peace, John.

TONY SELBY

RICH HIGTON EMAIL

Tony Selby brought so much charm to Sabalom Glitz. He was one of the characters I really hoped would return after *Dragonfire*. Alas, it was not to be. What we did get was possibly the most memorable character of 1980s *Doctor Who*. Tony will be sorely missed.



A signed photo of John Challis with Mark Dabbs.

PETER J HORLOCK LONDON

So sad to read about Tony Selby's passing. Some 35 years ago, Sabalom Glitz of Salostopus said these words of comfort to Peri in *The Trial of a Time Lord*: "We've all got to go some time." Glitz was larger than life both in Robert Holmes' writing and Selby's portrayal. I could not take my eyes from him. It's no surprise he's such a fan favourite. Thanks, Mr Selby, for being the most lovable rogue. The Andromeda galaxy has lost one of its stars.

Simon Garner's recreation of an iconic photo, realised using 3D software.

Our tribute to Tony Selby begins on page 32. A new story by Joy Wilkinson was published in issues 568 and 569.

BLACK POWDER

MICHELLE ARNOLD USA

I loved Joy Wilkinson's *Black Powder*! The story was truly touching and really showcased the deep connection between Yaz and the Doctor. It's nice to get a glimpse into what they're doing now, just the two of them, and it was particularly interesting to read it all in first person, from Yaz's point of view. The illustrations just added to the fun, giving it a bit of a graphic novel feel without being a full-on comic strip.

CALLUM MORRISON EMAIL

Short stories and *Doctor Who* go together like bread and butter and I'm so happy that the Thirteenth Doctor has returned to **DWM**, even if, for now, it's not in a comic. I used to love it when the *Doctor Who* annuals did these kinds of stories and so it makes me smile to see them return in some form. Not only that, but it was written by the writer of one of my favourite Thirteenth Doctor adventures, *The Witchfinders*.

Joy Wilkinson is so talented and feels so at home writing for this Doctor. I really hope that, going forward, there are more short stories in the magazine alongside the comics.

We've had such a great response to *Black Powder* that we're considering publishing more text fiction. In the meantime, the comic strip makes its long-awaited return on page 51. That's all for this issue. Please keep sending your letters, photos and artwork to *dwm@panini.co.uk* **DWM**

SUBSCRIBE TO SAVE 20%!

£34 FOR A SIX MONTH DIRECT DEBIT

FREE DELIVERY DIRECT TO YOUR DOOR

- Stunning full-image covers, **EXCLUSIVE** to subscribers
- Guaranteed price for the year

BBC
DOCTOR WHO
MAGAZINE

TO SUBSCRIBE CALL 01371 853619

EMAIL drwhomagazine@escosubs.co.uk

or **SUBSCRIBE ONLINE** at www.paninisubscriptions.co.uk/drwho and use promotional code **DW70** (REGULAR ISSUES ONLY)

TERMS AND CONDITIONS: Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Subscriptions charged at £38.00 per six months following the first year of subscription. 13 regular issues are published within a 12 month period. Offer valid from 14 October 2021 to 10 November 2021. Annual subscriptions usually £86.00 (regular issues) or £107.00 (regular issues plus Specials). **UK Bar Rate: DWM** £86.00, **DWM** plus **DWM** Specials £107.00. **EU Bar Rate: DWM** £145.00, **DWM plus DWM Specials** £179.00. **Rest of World Bar Rate: DWM** £145.00, **DWM plus DWM Specials** £179.00. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first. Customers in the United Kingdom, Gibraltar and Ireland may order back issues from *panini.co.uk* while stocks last. Digital back issues are available internationally from *pocketmags.com*

Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

AWARDS

The cast of Russell T Davies' *It's a Sin*.

Russell T Davies and **Phil Collinson** were among those celebrating when *It's a Sin* won Best New Drama at the National Television Awards. At the same ceremony **David Tennant** picked up the gong for Best Actor for his role in *Des*.

At the Emmys in America, **Olivia Colman**, **Josh O'Connor**, **Tobias Menzies** and **Brett Goldstein** all won acting awards – respectively Lead Actress in a Drama Series, Lead Actor in a Drama Series, Supporting Actor in a Drama Series and Supporting Actor in a Comedy Series.

TELEVISION

If you're quick there's just time to catch **Colin Baker**'s *Emmerdale* cameo (broadcast on 20 September) on the ITV Hub.

After a successful one-off last Christmas, *Blankety Blank*, presented by **Bradley Walsh**, returned on 2 October for a full BBC One series.

Bradley Walsh hosts *Blankety Blank*.

John Simm has started filming a second series of *Grace*. **Rakie Ayola** is also a regular cast member and the first of the three new cases features **Arthur Darvill** in a prominent role.

Streaming on Netflix right now is the thriller *Clickbait*, with episode four scripted by **Pete McTighe**. Filming on *The Rising*, which Pete is showrunning and writing, has just wrapped; it will headline the rebranded Sky One 'Sky Max' channel in the new year.

John Simm as *Grace*.

STAGE

Maggie and Ted, which writer (and Nicholas Courtney biographer) **Michael McManus** debuted in the West End in July, comes to the Yvonne Arnaud Theatre in Guildford from 12-16 October, with **Martin Jarvis** as Edward Heath and **Lisa Bowerman** and *Slipback*'s **Jon Glover** in support.

APPLAUSE
BBC

Photo © Michael McManus.

Clare Bloomer and Martin Jarvis as *Maggie and Ted*.

AUDIO

Joy Wilkinson has adapted the groundbreaking fantasy novel *Lud-in-the-Mist* for Radio 4. **Neil Gaiman** (a big fan of the piece) has a star cameo, and the cast includes *Doctor Who* audio drama alumni **Ellie Darvill** and **Jane Slavin**. The play airs on 30 October and will be on BBC iPlayer thereafter.

audible ORIGINAL
Brad GILBERT
Kathryn DRYSDALE
Mark GATISS
GETTING BETTER
The Fight for The NHS
ONLY FROM audible

Getting Better: The Fight for the NHS is a ten-part audio drama available now on Audible. It's about the creation of the National Health Service and features an illustrious roster of talent that includes **Colin Baker**, **Louise Jameson**, **Terry Molloy**, **Mark Gatiss**, **Paterson Joseph**, **Annette Badland**, **Neve McIntosh**, **Dan Starkey**, **Sharon D Clarke** and **Mina Anwar.** It's co-directed by **Louise Jameson** and **Barnaby Eaton-Jones**.

MISCELLANEOUS

The family of **Clifford Rose** (Rorvik in *Warriors' Gate*) have made an appeal for financial help to ensure that the 91-year-old actor can stay at the Denville Hall nursing home he's been in for the past few months. See *www.cliffordrose.com* for the full story and the opportunity to donate. **TOBY HADOKE**

OBITUARIES

Tony Selby, the veteran actor who played lovable rogue Sabalom Glitz in *The Trial of a Time Lord* and *Dragonfire*, died on 5 September, aged 83. A full tribute appears on page 32.

John Challis was best known as Boycie in *Only Fools and Horses* but showed his villainous side as Scorby in *The Seeds of Doom* and also played Rosser in Big Finish's *The Trouble with Drax*. He died, age 79, on 19 September.

Tony Selby

John Challis

Prolific voice actor Stephen Critchlow, who featured in too many Big Finish productions to name and provided voices for the *Doctor Who* computer game *The Eternity Clock*, died on 19 September, aged 54.

Stephen Critchlow

Vera Fusek, the Czech actress who played the President of Earth in *Frontier in Space*, died on 8 August at the age of 89.

Vera Fusek

Morris Perry

Morris Perry, the steely and subtle character actor who played Captain Dent in *Colony in Space*, died on 18 September, aged 96.

Roger Bunce, who as a BBC studio cameraman worked with seven Doctors – starting with *The Massacre of St Bartholomew's Eve* and finishing with *The Greatest Show in the Galaxy* – died at 75 on 29 August. He recently contributed to one of the audio commentaries for *The Web of Fear* DVD/Blu-ray.

Andrew Hasley, who was a villager in the spin-off video release *Auton 2*, died on 13 August, aged 49.

Roger Bunce

Andrew Hasley

THIS MONTH IN... 1972

William Hartnell, Jon Pertwee and Patrick Troughton in October 1972, posing for photos to promote *The Three Doctors* (1972-73).

Heather Harnell.

Producer Barry Letts.

The three Doctors at Ealing on Monday 6 November 1972.

MONDAY 6 NOVEMBER

Grove Hill, near the East Sussex village of Hellingly, was a long and winding road, and Lower Cottage, the rented place they'd moved to earlier that summer, was hard to find on any map – so they asked for a vehicle from Daimler Car Hire, since they'd used them before.

BBC documentation doesn't record whether or not they got their Daimler, but let's hope so. It was a long way to Ealing Studios, and a star and his wife deserved to travel in style. And make no mistake: despite not having worked for well over two years, William Hartnell was a star again on Monday 6 November 1972 – the day they chauffeured 'Bill' and his wife Heather to Ealing to film his scenes for *The Three Doctors*, *Doctor Who*'s tenth anniversary adventure.

His last day as the Doctor.

The *Doctor Who* production team had hoped that Bill would be able to take a more substantial role alongside his two successors, Patrick Troughton and Jon Pertwee. Despite the arteriosclerosis that had brought his original tenure in the role to an end back in 1966, Bill readily agreed to the plan when producer Barry Letts telephoned him earlier in the year. When Heather eventually got wind of the scheme, she made a "frantic" call to the producer to say that Bill didn't realise how ill he was, physically and mentally, and that a day in a multi-camera studio would be quite beyond him.

So Bill's appearance had been whittled down to single lines, delivered over the TARDIS scanner – each line filmed separately, with the actor reading his speeches from so-called 'idiot boards' held in front of him.

The director had scheduled Bill's scenes for three 75-minute chunks between 12 o'clock and five, but it seems he arrived late and worked instead throughout the afternoon. Pertwee was recording a fight scene that day, so he was in attendance already – but Troughton turned up too, even though he didn't need to. The three had met in a Battersea photo studio in October, when their *Radio Times* cover portraits were shot – but here they were, together again, strolling around the studio grounds sometime in the afternoon, before the light disappeared. Probably, Bill filmed the clip seen on the Time Lords' monitor in Episode One simultaneously – tucking his hands behind his coat, seemingly in retirement in some celestial garden.

The smile on Bill's face in the pictures taken in the Ealing grounds tells its own story. "He glowed again as if it had taken ten years off his illness," Heather told **Doctor Who Magazine** in 1983. Back in the studio, his performance was wobbly, and his eyeline was all over the place... but he stole the first episode anyway, with his lines about his replacements being "a dandy and a clown", and his exhortation to "stop dilly-dallying".

In retrospect, his Episode Four line "Talk's all I can do, and not much of that" seems a little unkind – and his final speech seems more than a little meta too: "Yes, well, the party's over now. You young men and I go back to our time zones. Though considering the way things have been going, well, I shudder to think what you'll do without me..."

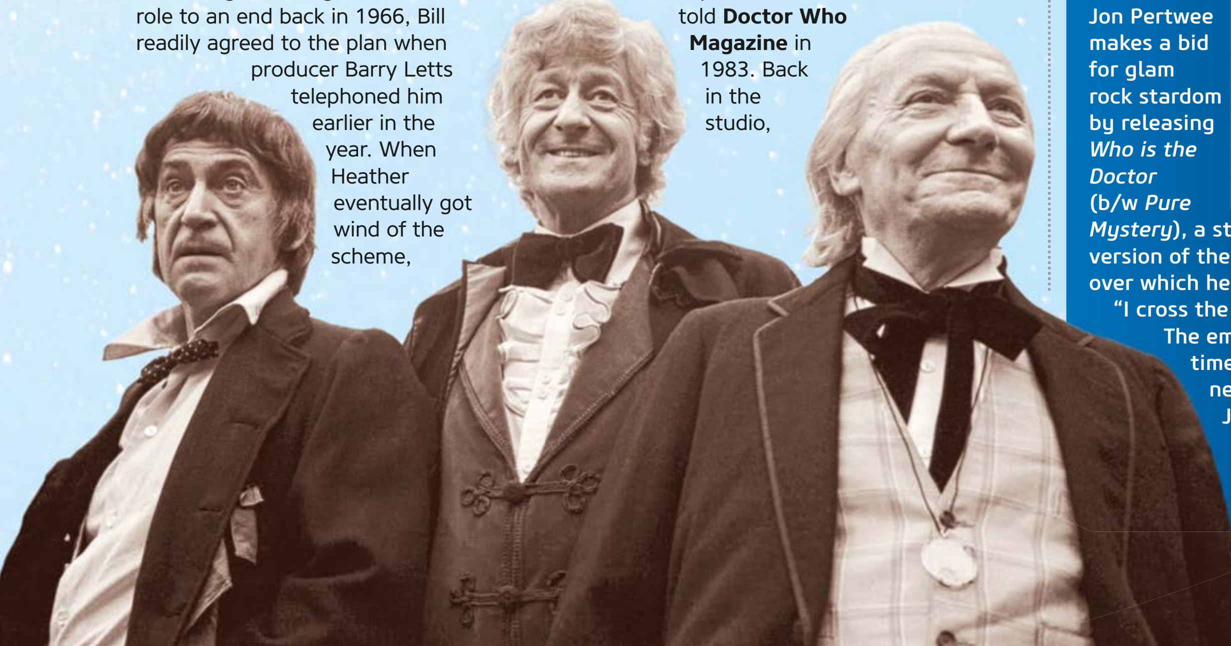
That final, fading-out sentence had been scripted to read, "But while I am here let me tell you what you did wrong. The first thing was..." But the line was crossed through on the film schedule, with the final, funnier, more characterful version written over. Might it have been changed at Bill's insistence? Might he even have chosen his Doctor's last words himself?

Bill and Heather were driven back to East Sussex later that night. It wasn't just his final day as the Doctor. It proved to be the final act in his 46-year career.

Late in 1974, he was moved to the Mereworth and Linton Hospital – a former Victorian workhouse, adjacent to the Holy Trinity Church in Coxheath, near Maidstone. Fan letters continued to arrive every week until Bill died in his sleep on Wednesday 23 April 1975. His agent and son-in-law Terry Carney told the *Kent and Sussex Courier* that some of the letters were from "small children who had been told about 'the original Doctor Who' by their parents..."

Literally a legend in his lifetime.

ALAN BARNES



ALSO THIS MONTH

WHO IS THE DOCTOR
PUR 111
JON PERTWEE
PURPLE

Saturday the 10th Via Purple Records, Jon Pertwee makes a bid for glam rock stardom by releasing *Who is the Doctor* (b/w *Pure Mystery*), a stomping seven-inch version of the *Doctor Who* theme over which he intoned a spoken lyric: "I cross the void beyond the mind/ The empty space that circles time..." As it turned out, neither Slade, nor Elton John, nor even Little Jimmy Osmond had anything to fear from their new rival.

Serial Thriller

As the Doctor blasts back onto our screens, Chris Chibnall, Jodie Whittaker, Mandip Gill and John Bishop talk us through an epic new adventure unlike any we've seen before...

Preview by **PAUL KIRKLEY**, **EMILY COOK** and **MARCUS HEARN**

The new series of *Doctor Who* may be a little shorter than we've been used to in recent years, but make no mistake – this one's absolutely bigger on the inside. An adventure told across time and space, and occasionally in the realms beyond, it's as epic in its scope and ambition as the show has ever been.

Uniquely, it's also the first time *Doctor Who* has told a single story across an entire series – what showrunner and head writer Chris Chibnall describes as "six chapters of one novel".

"The impetus came from the logistics," he says. "At the beginning, we weren't even sure we could make a series under COVID restrictions. We asked ourselves, 'Can we do it? Should we do it? *How* would we do it?'

"Once we analysed it, we realised there was no way we could continue making it in the same way. *Doctor Who* is one of the most difficult shows to produce, and we were aware that [the pandemic] would make it even more difficult. We've tried to keep pushing the show every year, and we didn't want to let the ambition of the show down. But to continue with the previous number of episodes was financially, logistically and operationally impossible.

Below: Yaz (Mandip Gill), the Doctor (Jodie Whittaker) and Dan (John Bishop) investigate a big mystery in Series 13.

Above: Recording a scene on the TARDIS set, with strict COVID precautions in place.

Below: "I realised there was a way to keep the ambition high," says showrunner Chris Chibnall.

"I realised that there was a way to keep the ambition high – to move the show forward and to play around with things. And that's why we've gone with this format. Among other things, it's enabled us to have more recurring characters – including villains and monsters. We've used our resources as cleverly as possible with sets and locations too."

Of course, Chris has form when it comes to serialised drama, most notably with his smash hit ITV thriller *Broadchurch*. "I think authored television has just become more serialised, hasn't it?" he suggests. "If you think about what's on television and the streaming services at the moment, so much is serialised. So I don't think what we're doing here feels out of place. Quite the opposite."

For Jodie Whittaker – another graduate of *Broadchurch* – the serialised format also feels like a comfortable fit. "Coming from that sort of world, of dramas and feature films, it felt oddly more familiar, in a way," she says. "It's good to be able to go from a beginning and build up to the end. And a highlight for me is that you get to work with people over a longer period – they're not just here for one episode."

"Storywise, you can really get your teeth into it this time," agrees Mandip Gill, returning for her third series as Hallamshire Police's finest, Yasmin 'Yaz' Khan. "I've been able to follow emotions through and follow storylines through, and the subtext of certain things. You don't just have to leave it inside that episode. In the two seasons previously, sometimes there wasn't the space to carry on those journeys. And also, just because it hasn't been done in the last two series, it feels nice to be doing the same show, but doing it differently."

For John Bishop, stepping aboard the TARDIS as new companion Dan Lewis was an eye-opening experience. "I've just been blown away by the scale of it," he says. "I've no idea what's in Chris' head, to be able to write something like this. It's so multi-layered, with so many parallel storylines going on at once. And it grows and grows, throughout the series, in terms of the jeopardy and the scale. It's a lot bigger than I was expecting."

> **"We're starting at the level you'd normally see in a finale, with cataclysmic events."** CHRIS CHIBNALL

It's certainly a series that hits the ground running. "We're starting at the level you'd normally see in a finale, with cataclysmic events," says Chris. "It's a very different type of opening episode. In fact it's hard to think of one that's similar in the show's history.

"Episode one is the opening to a *big* mystery. It's fast-paced, it's exciting and it's full of questions. There are multiple new characters, multiple mysteries and more than one antagonist. It sets up the mysteries that we're going to spend the next few weeks exploring. This is the biggest story we've ever told."

Will COVID protocols impact on what we see on screen – through more location and less studio work, for example? "It hasn't really ended up being that way, partly because we couldn't go overseas to do any filming," says Chris. "You rearrange all your resources, and in some ways we've actually had *more* big studio builds. One of the most difficult things we tried to do this year was to shoot a half-page scene in a bedroom, on location. It was impossible, because social distancing meant →

Left: Where is Yaz? And is she alone?

Above: "For the first episode, Dan's basically like a big kid, bumping into stuff," says John Bishop.

Below: The Doctor aims her sonic screwdriver... but at what?

Opposite page above: The TARDIS arrives in a battlefield.

Opposite page below: Commander Linx (Kevin Lindsay) claims the planet Earth in the name of the Sontaran Empire in *The Time Warrior* (1973-74); Linx was the first Sontaran to appear in *Doctor Who*.

→ we couldn't get all the crew into such a small space.

"We've been able to do all the things we normally do in terms of character interactions," he adds, "but behind the scenes it's been incredibly difficult for everyone. Everybody's had to reimagine their job. We've had to reimagine what the show is, and how you make it."

John Bishop's arrival also gives the series a mini re-set. Like many of his fellow TARDIS travellers – going all the way back to Ian and Barbara in the first series, 58 years ago – Dan effectively doubles as the audience's identification figure, allowing us to (re)discover the Doctor's mad, impossible world through new eyes.

"For the first episode, Dan's basically like a big kid, bumping into stuff," says John. "I think that's why the replenishment of the companions is an important thing in *Doctor Who*. Because once they've lived that life for too long, they understand it all, and what you need, as a viewer, is someone going, 'What? What did she just say? What's going on?' For the narrative to work, you need people there who literally have no idea what's going on. And it's pretty easy to play the truth of that, when you don't have a clue what's going on yourself!"

"I was a part of John's screen test, and he's come into this having probably never not been at the front of his own stage," says Jodie. "And he's like a giggly kid, he's brilliant. Like Brad [Bradley Walsh], he has a very busy life outside of this, but he just wants to be a part of the adventure. And he is so lovely. I think for us, it could have been really hard, because it was very emotional to say goodbye to Brad and Tosin [Cole]. But John came into this incredibly generously. Unfortunately, we couldn't embrace him in the way we wanted to, due to the restrictions – we couldn't have dinners after work or share cars or interact out on location, that kind of thing. But he couldn't be kinder and more open to the crew. So it's felt like we've all become really close, in a way that I didn't think we'd be able to."

> **"There is a nice little bit of healthy competition between Dan and Yaz."** MANDIP GILL

“There is a nice little bit of healthy competition between Dan and Yaz, as there is with people from Liverpool and Yorkshire,” observes Mandip. “He doesn’t replace Graham – our relationship is completely different to that. We have this sort of... I hate the word banter, but we’re a little bit cheeky with each other. We’re like a duo, like a comedy act in a way. We bounce off each other. When his character’s taken aback by situations, Yaz is just like, ‘This is what we do, stop being stupid.’ I don’t think she would have spoken like that to Graham and Ryan, because they were discovering this journey together at a similar pace. Whereas now, she knows what she’s doing, she can be a little bit cheeky – because Yaz was that person once.”

“I’m mates with Bradley,” says John, of his fellow comedian-turned-actor, “and I spoke to him about going into it. Although Bradley has got a different acting experience to me – he’s got an understanding of what it’s like to be in a long-running series, whereas I’ve never done anything like this.”

The character of Dan is clearly a good fit for John. “I wouldn’t say Chris wrote it *for* me,” he stresses. “He had this idea for a character and he kept thinking I’d be the right person. If I wasn’t available, I’m sure there’d have been *a* Dan Lewis. But yeah, it was very flattering to be approached – though I still had to audition. It wasn’t a shoo-in.”

Did Chris ever tell John what qualities he thought he could bring to the role? “Good teeth,” he says, grinning. “That’s why I got it instead of Alan Carr. No, the way →

Attack of the Clones

“I love the Sontarans, and I thought they were due a comeback,” says Chris Chibnall, of the return of everyone’s favourite dumpling-headed clone warriors. “I’d had the idea about Jodie’s Doctor going up against them for a long time – you might remember that she mentioned them in her online COVID message last year. That was a little hint!

“In *The Time Warrior* [1973-74], the first time we see a Sontaran it claims its territory on Earth by planting a flag! The Sontarans are strange, dark and funny. There’s a great psychology behind them, like so many of Robert Holmes’ creations.

“There’s a real humour to them, but they’re not ridiculous,” insists Chris. “They’re highly focused and mission-driven, and in their actions they can be really dangerous. You’ll find that the Sontarans pose quite a threat in this series. They’re great villains.

“One of the episodes, in particular, is a massive Sontaran adventure. Because of the nature of the storytelling this year, the episode takes place in more than one time zone, and there are multiple strands going on. It’s a big chance to see the Sontarans doing what they do best – waging war.”

Serial Thriller

→ Chris explained it to me, Dan is a character who wants to do good for everyone, and by doing that, somehow loses out himself.

"I was also very conscious – and Chris was very conscious – that if you're a comedian, people will assume that everything you say is going to be a joke, is going to be the punchline. I didn't want to do that, because then you become a comic character, as opposed to a real character – and Chris didn't want Dan to be just a comedy character. That was one of the big attractions for me."

"The thing that is so intriguing about Dan for the Doctor," says Jodie, "is that he's on the precipice of something personally, and so is she. Because of the stage he's at in his life, Dan is addressing things about who he is. You have someone who, particularly at the beginning, is just trying to keep up, but in doing so is the accidental hero. I suppose he's quite childlike in a lot of ways, in a way that the Doctor really loves."

John has nothing but praise for his two co-stars. "The whole crew, the whole team, have just been great. But the main thing is Mandip and Jodie, who have just been a joy to work with," he says. "They're like giddy little schoolmates, those two. Just the most exceptional people.

"The amount of dialogue that Jodie can learn and deliver is absolutely phenomenal to watch," he adds, shaking his head in wonder. "I mean, *phenomenal*. When you see it on television, it all feels natural, and you believe in everything

And we all like Vinder, too

"It's my hat-trick of getting to work with Jacob Anderson," says Jodie Whittaker of the *Game of Thrones* actor, who guest stars as Series 13 regular Vinder.

"I was basically his mother-in-law in the first two. The first time I worked with him was in a show called *Royal Wedding*, written by Abi Morgan, and then the second time was *Broadchurch*. He's an absolute dream, incredibly talented, and a great team player. But I find it weird that he's a man because... well, he looks so much younger than his age anyway, but also because he's been dating my screen daughters in both other things we've done. So I'm there thinking, 'He's a boy.' But he's not... he's a grown man!"

The admiration is mutual. "Knowing Jodie, and having been such a big *Doctor Who* fan all my life, I did have to make that mental shift," says Jacob. "But as soon as they call action, she's the Doctor.

"Jodie is able to do so much with her eyes and her face. There's *so much* that she has to say: she's having to contain all this rich, scientific detail, and these huge, universal things that she somehow manages to make grounded, and yet high-stakes. I think Jodie is a brilliant Doctor."

Having grown up watching *Doctor Who* on VHS in the 1990s (see page 26), how would Jacob say the new series compares – is it even better than his childhood favourite, *Paradise Towers*?

"With all respect to *Paradise Towers*," says Jacob, "I think it is."

she's saying. But in rehearsal, you really see what she has to do to make that stuff believable – when none of us knows what half of it means!"

For Chris, COVID has, by necessity, proved to be the mother of invention – one that he hopes has had an invigorating effect on the show. "I reached a point when I thought to myself, 'Well then, this is exciting…'" he beams. "The shape of the stories became slightly different as a result of [the restrictions]. It was an interesting thing to do, and a lot of fabulous things came out of it."

"It's a series full of emotions," says Mandip. "It's full of revelations. I really think people will enjoy the story arcs for the individual characters, and the overall story that runs through the episodes. And it's fast paced – we've done so much running this time!"

Jodie agrees that it's a series with a big heart. "I love that Chris puts his love of life into the show. If you ever have the ability, as a showrunner, to make it personal, then make it personal. I really do love that.

"This season is going to take you on a labyrinthine adventure," she adds, of her final full flight aboard the TARDIS. "The Doctor is going to find things out about herself and is going to face some of her biggest and oldest foes. And she won't be able to do any of that without Yaz and Dan standing by her side."

So get ready. The Flux is coming. The universe stands on the brink. And things are about to get *very* bumpy... **DWM**

"This series is going to take you on a labyrinthine adventure." JODIE WHITTAKER

***Doctor Who* returns to BBC One on Sunday 31 October.**

Opposite page above: "Mandip and Jodie have just been a joy to work with," says John.

Opposite page below: Jacob Anderson as Vinder.

Below: Yaz, the Doctor and Dan surrender, in a scene shot on location.

Dirty, Filthy Sontarans

RAY HOLMAN tells **EMILY COOK** how he took inspiration from classic designs to reimagine the Sontarans for Series 13.

“During the first lockdown, Chris Chibnall and I were having chats about what he was going to write for the next series,” recalls Ray Holman, *Doctor Who*’s longstanding costume and creature designer. “He knew he wanted to have Sontarans, specifically warfaring Sontarans who just wanted to conquer the universe and kill everybody.”

Armed with this brief, Ray set to work. “I went right back to the classic Sontaran designs. I did research into what they used to look like, and thought it would be great to reference the various designs that have gone in the past.”

The Sontarans made their first on-screen appearance in 1973-74’s *The Time Warrior* and were revived for a new era of *Doctor Who* decades later in 2008’s *The Sontaran Stratagem*/*The Poison Sky*. What, for Ray, were the key costume traits he wanted to keep?

“When you’re doing classic creatures that are well-known throughout *Doctor Who* history, there are certain things you simply have to do. For example, Sontarans’ hands are three-fingered. They need a collar and they need a probic vent [an opening at the back of the neck]. We also really liked the triangular vent in the helmet. We wanted to keep all that – but give them a new spin as well.

“The spin we needed for Series 13 was to make them look more warfaring,” Ray continues. “The 2008 Sontarans are gorgeous, but the scripts we’re working with are about war and battlefields. These Sontarans should be down-and-dirty warmongers in the mud, conquering the universe. It was either Chris or me who said they need to be dirty, filthy Sontarans. After that, they were always referred to as the dirty, filthy Sontarans. Chris and I laughed about that, but it really helped inform the tone.”

To enhance the Sontarans’ warfaring image, Ray wanted “a little bit of tech and more armour. I wanted the armour to be rusty and battered, so we made it look like dirty steel which was rusting away. At the end of the last series [in *Ascension of the Cybermen*/*The Timeless Children*], we had Cybermen who were clean and shiny. In contrast, I wanted these Sontarans to be tougher and have texture, especially because I knew they were going into battle and muddy fields. I wanted the textures to convey the feeling that the environment is wearing them out.”

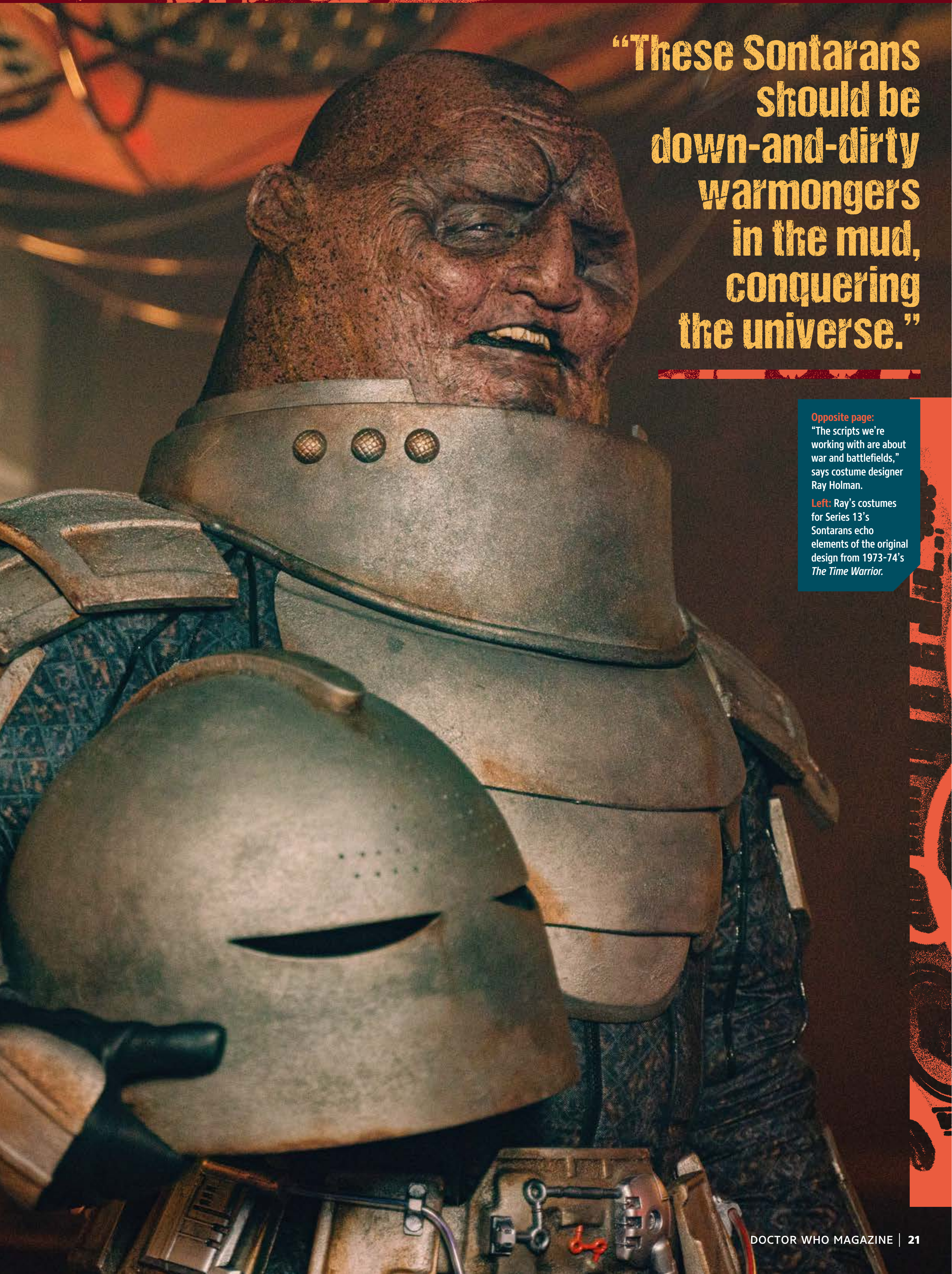
Often it’s from the environment itself that Ray takes his inspiration for such textures. “Now and again, when I’m out and about walking along the beach, I’ll take pictures of rusty, gnarled metal, or rotten bits and pieces that have washed ashore. I keep those as references and they were helpful when we came to design Sontaran armour that’s been bashed about a bit.”

After collating references and conducting research, Ray presented his findings to concept sketch artist Patrick Goddard. “Me and Patrick then go through it all together and pick out the bits we like. So I’ll say, ‘This bit and that bit in that texture, and we need them to be chunky.’

“What’s good about Patrick doing the concepts is that sometimes the concepts change; that’s usual with costume designing. But Patrick is really good at immediately making people see how we want something to look. He can create concepts really quickly and that gives me and Chris a good and quick visual reference to go, ‘Yes, we like that. Yes, we’ll have that.’ Patrick’s concepts are quite light and quite comic-booky too. I think that’s a really good skill which I don’t have. My drawings are very serious and informed.”

Ray shows Doctor Who Magazine Patrick’s original concept sketches. “As you can see, what he’s drawn shows our initial thinking of placing the armour on top of the under-suit. After the sketch was finished, I looked at it several times and thought, ‘I don’t want that. I don’t want the armour wrapped around the back of the legs and the back of the arms.’ There’s a lot of wrapped armour with things like Cybermen and we wanted something different. So I asked Robert to build the armour into the suits.”

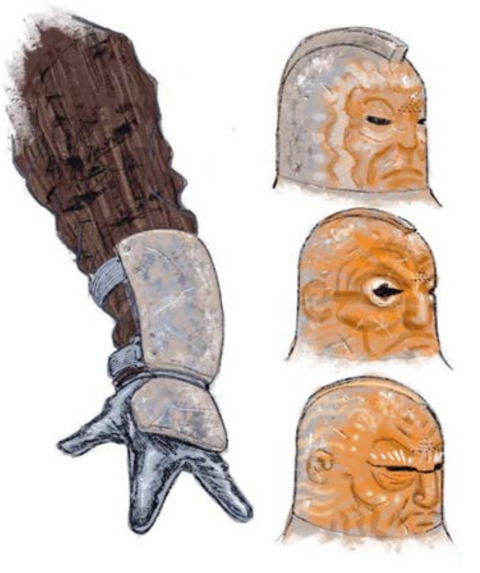
Ray is referring to Robert Allsopp, the designer responsible for bringing the actual costumes to life. “We decided we wanted Robert right at the beginning,” says Ray. “He’s a big fan →

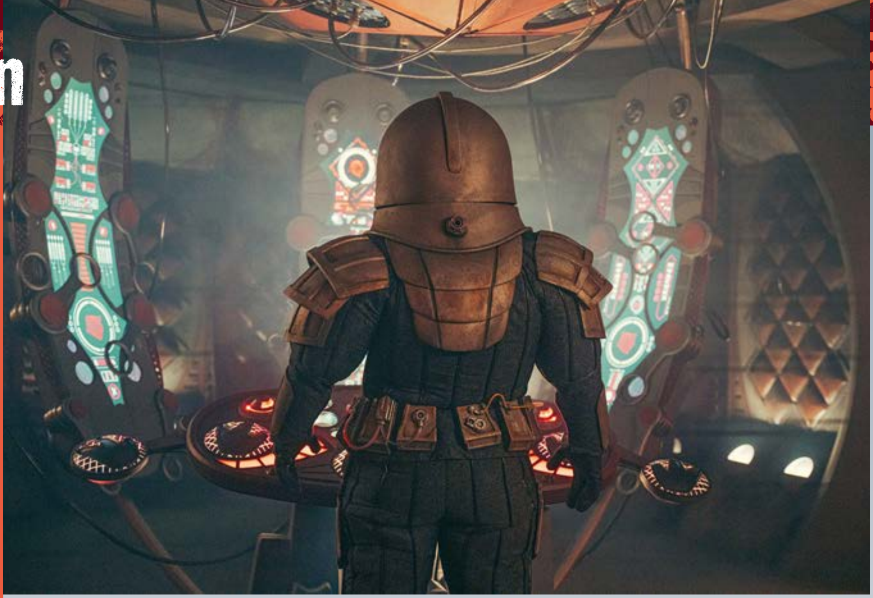


> “These Sontarans should be down-and-dirty warmongers in the mud, conquering the universe.”

Opposite page: “The scripts we’re working with are about war and battlefields,” says costume designer Ray Holman.

Left: Ray’s costumes for Series 13’s Sontarans echo elements of the original design from 1973-74’s *The Time Warrior.*





→ of *Doctor Who*, so he was really pleased he could do this.

"We started with the under-suits," Ray explains. "I wanted the suits to have some quilting. We decided to digitally print the fabric and Robert sent me a sample of what the quilting would be. It's a heavy calico. We had several different versions of this but eventually we chose this funny, old, rusty pattern. It's very symmetrical, and if you look closely there are different diamond shapes. It's an interesting texture. We also needed a colour scheme. We tried the digital fabric print in lighter versions and I think in my sketch it's brown. But I love the final colour: it's dark, a bit blue, but looks rusty."

Another consideration for Ray and Robert was the fact that Sontarans are clones. "Their stature is small but chunky and they're all the same size. I wanted to put all that into the costume. Although we started off with performers who were all roughly the same height – five foot two – they were all different builds and we needed them all to look the same. So we padded everything out. There's a lot of padding in the under-suit which adds to the chunkiness and clunkiness of the original designs.

"Once we had the under-suit which we could zip the performers into, everything else – the armour on the knees, the shins, the forearms and the gloves – was all built into the suit. After that, the bottoms of the collars were moulded so that they could go over the head and sit on the shoulders. The collars are loose and protective. And then the helmet and probic vent at the back sit on top of that. It's quite a technical process.

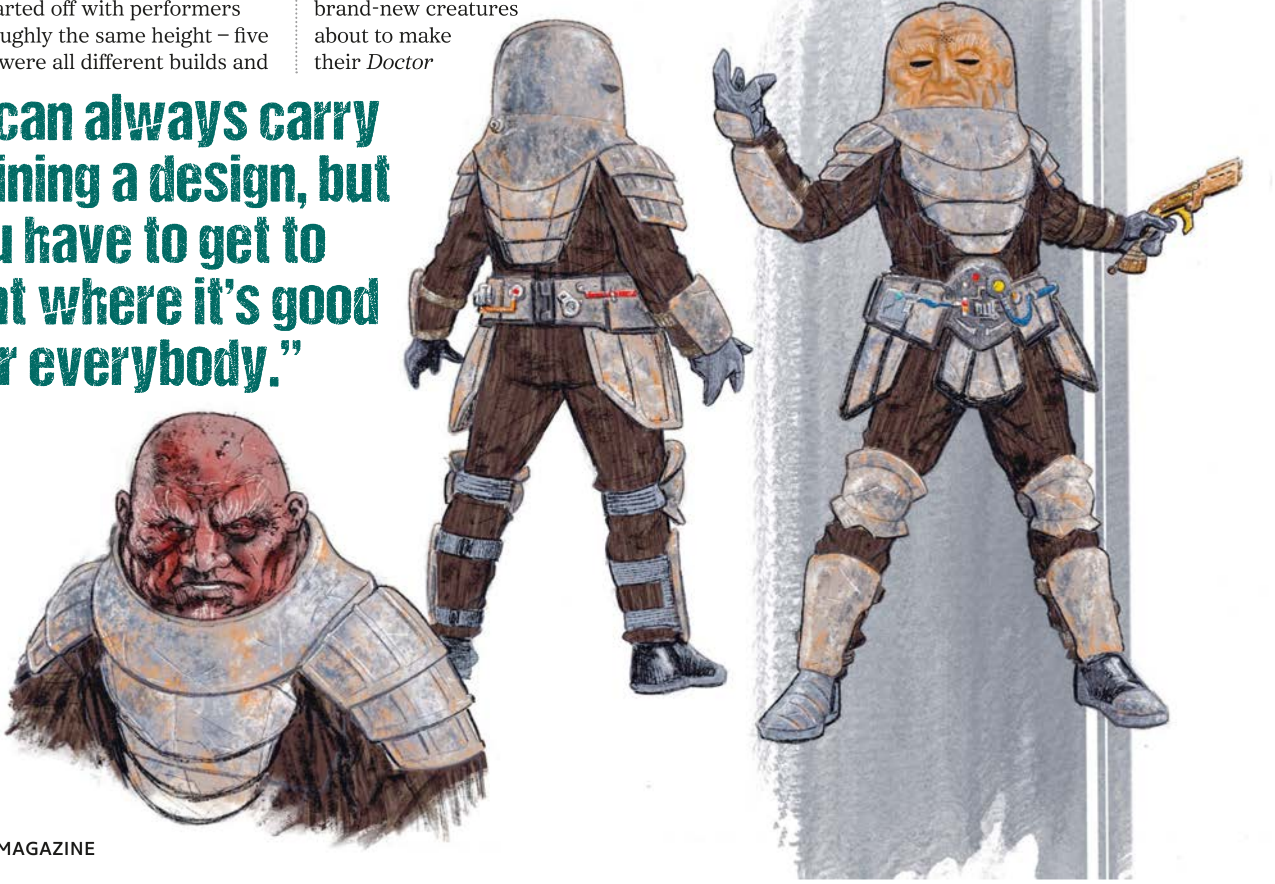
"You can always carry on refining a design," he says, "but you have to get to a point where it's good for everybody. We got to that point with the Sontarans very quickly. We've had to work remotely, of course, because of COVID protocols. At the fitting, I videoed a couple of performers doing 360s and a little catwalk to show the producers. Everyone was really happy with the final designs."

The Sontarans aren't the only aliens Ray has designed for Series 13; there are brand-new creatures about to make their *Doctor Who* debut. However, Ray feels an extra sense of responsibility when it comes to well-established monsters.

"We're always respectful of everything that has gone before," he explains. "I think that's the most important thing with *Doctor Who*. Everything in the past is brilliant and has informed what we're making now. Basic techniques have changed, though. There are lots of things we can do now that costume makers couldn't do in the past, so we try to use more modern techniques, like 3D printing and better moulding when it comes to making our costumes.

"But within the designs, I think as long as there's something in there that's recognisable and we're being respectful, we're doing the right thing. Also, we have to make the designs suitable for the scripts that we have now. So it's about balancing both, really. It's a responsibility, and it's not one I take lightly. This is why I do a lot of research – so that when I have to answer questions about it, I know how to answer the questions properly." **DWM**

> "You can always carry on refining a design, but you have to get to a point where it's good for everybody."



Above and right: Patrick Goddard's concept sketches of a Sontaran arm, painted helmets and the complete costume.

Top right: Another side of a Series 13 Sontaran, showing the probic vent at the back of its neck.

POLICE PUBLIC CALL BOX
DOCTOR WHO
SNOWMAN
(PEARL FINISH)
HERO COLLECTOR
DOCTOR WHO
COLLECTOR'S ADVENT CALENDAR
CONTAINS 24 days of high-quality gifts
14+

BBC

DOCTOR WHO

eaglemoss HERO COLLECTOR

COLLECTOR'S ADVENT CALENDAR

24 EXCLUSIVE ITEMS

A collection of bespoke gifts, specially created for the *Doctor Who* fan, and never available before.

USE PROMO CODE **DWMAG12** TO GET **12% OFF** YOUR ORDER

TO FIND OUT MORE VISIT

herocollector.com/advent

BBC, DOCTOR WHO, TARDIS and DALEK (word marks and logos) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2018. Dalek image © BBC/Terry Nation 1963. Licensed by BBC Studios.

Latex Lives of the Potato Men

The Series 13 Sontarans were a collaboration between the BBC Costume Department and prosthetics designer **DANNY MARIE ELIAS**. She talks to **PAUL KIRKLEY** about finding “the balance between old and new”.

Remember all those lazy jokes that comedians used to make about *Doctor Who*’s wobbly sets and rubber monsters? Danny Marie Elias is having none of it.

As the show’s new prosthetics designer – and director of Square Peg Studios – Danny has nothing but respect for *Doctor Who*’s former monster makers, be it John Friedlander’s original Davros or her friend and mentor Neill Gorton’s more recent menagerie. Indeed, honouring their legacy was one of her founding creeds for the new episodes.

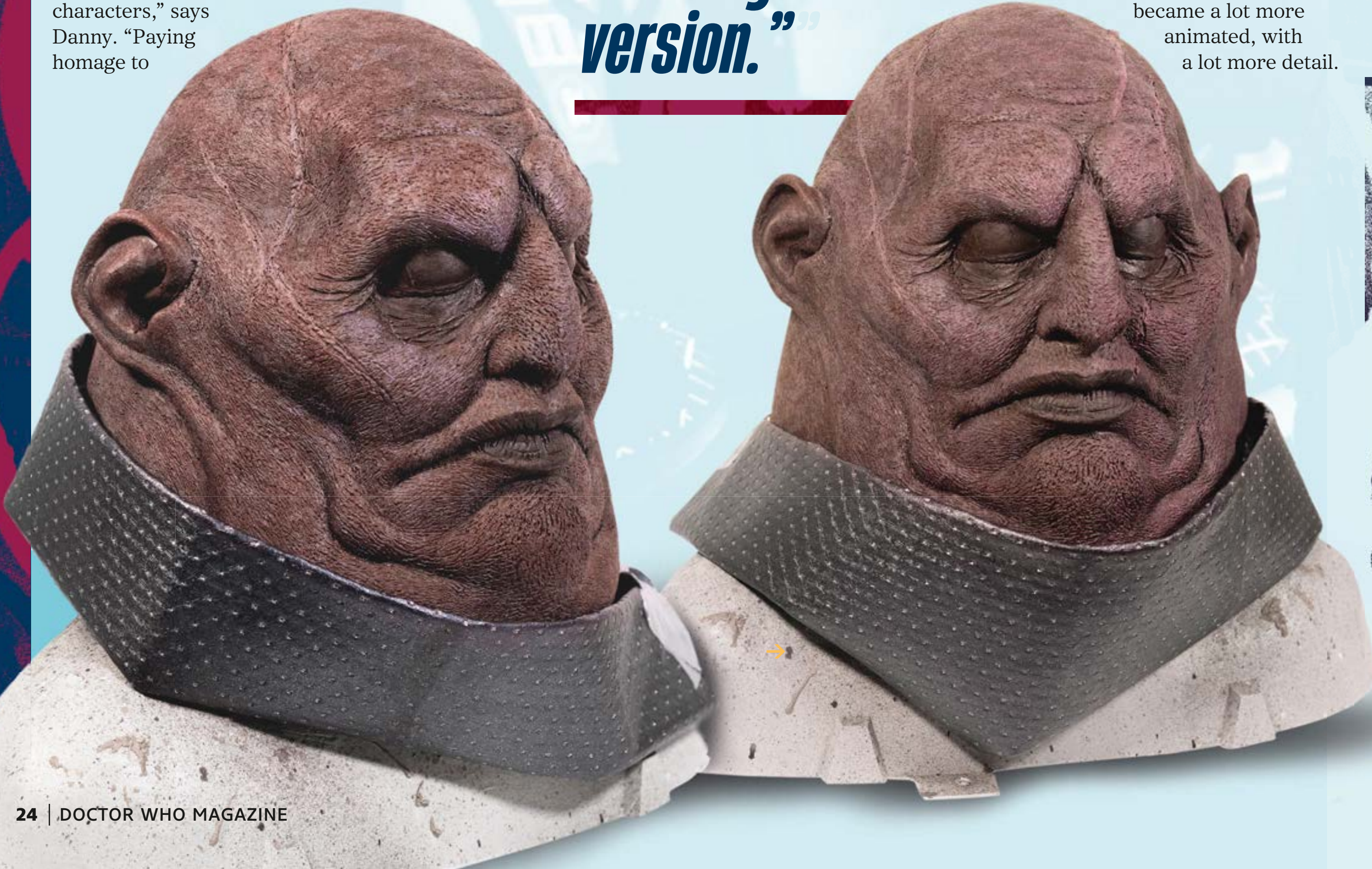
“We spent a lot of time this series looking back as far as we could, and taking a lot of influence from the older characters,” says Danny. “Paying homage to the original designs has been one of our key focuses, really. Where we can, we’ve tried to mix modern techniques with older product, so we get something of the feel of the original, without taking the modern element away too much.”

> “I think we ended up with a sweet spot which made us feel like we’d given credit to the original version.”

For evidence, look no further than the Sontarans, whose latest redesign – created by Danny and her team in collaboration with costume designer Ray Holman – sees them reverting to more of a ‘classic’ look, closer in style to their original 20th-century incarnations than Neill Gorton’s 2008 makeover.

“It was such a tricky one to find the balance between old and new,” explains Danny. “And also, there have been so many versions of them over the years...”

This is true: for a clone race, the Sontarans have had a surprising amount of work done over the decades. “It was really interesting to see how they’d morphed over time,” says Danny, “from really being broken down and beaten up, and that classic shape and style, to later versions where their faces became a lot more animated, with a lot more detail.



"We set about stripping that back. We went back as far as we could, and then added our own markings to it. The question we set ourselves was: How do we move forward with the design, without losing the integrity and the original feel that everybody knows and loves?

"I think we ended up finding a sweet spot which made us feel like we'd given credit to the very original version, but still allowed it to feel like it lived and breathed in 2021."

It helps, of course, that the original Sontaran design for *The Time Warrior* (1973-74) was so good. Created by make-up designer Sandra Exelby and costume designer James Acheson, the result was a symphony in fibreglass and latex that immediately announced the potato-headed warmongers' arrival in the front rank of *Doctor Who* villainy.

"It's an incredible achievement," agrees Danny. "It's incredible they had access to those materials – that they were able to do what they did with what was available. It was a very different story to the facilities and the materials we've got to hand now."

Half a century on, latex is still one of Danny's go-to materials, along with foam and silicone. "We predominantly use silicone on faces, so the actors can move and express themselves as much as possible," she explains. "Although we provide the skin, it's the actors who create the living, breathing character, so it's really important that they can do their job."

With her clone army now battle-ready, Danny is excited to see how they'll be received by viewers. "*Doctor Who* is a once-in-a-lifetime dream opportunity, and it's a real honour to be in this position," she says. "And it means everything to us to pay tribute to those truly great people that came before us. Hopefully we've done them proud." **DWM**

Opposite page top: Danny Marie Elias, prosthetics designer and director of Square Peg Studios.

Opposite page below: Two views of a Sontaran head created for Series 13.

Left: A Sontaran as it will be seen on screen.

OUT OF THE TARDIS

Jacob Anderson

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **PAUL KIRKLEY**

Opposite page and left: Jacob Anderson as Vinder in Series 13.

Below: Chloe Latimer (Charlotte Beaumont) and Dean Thomas (Jacob Anderson) in the first series of *Broadchurch* (2013).

Below left inset: Darren Boyd (as Jonny), Jodie Whittaker (Linda) and Gwyneth Keyworth (Tammy) in *Royal Wedding* (2010).

Bottom: Jacob as Grey Worm in *Game of Thrones* (2011-19).

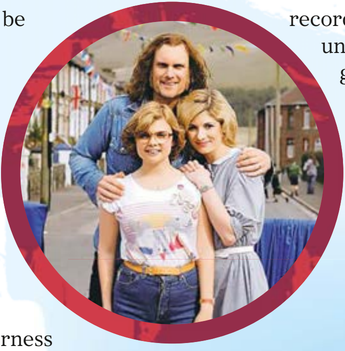
New *Doctor Who* recruits often claim they can't wait to step aboard the TARDIS, but Jacob Anderson *literally* couldn't wait. "It was my first day on the job," he recalls. "I'd been there for ten minutes. I wasn't even shooting, I was there to do some stills, and I noticed the police-box doors. I was like, 'Can I go in...?'

"They switched the lights on specially for me, and I went in there on my own and just had a moment to myself. I ran my hands over the console, touched the buttons, pulled the levers... It was a huge moment," he beams. "An iconic moment in my life."

As a lifelong fan who knows his Kangs from his Kandy Man and his Satellite 5 from his Metebelis 3, landing the part of Series 13 regular Vinder was a dream come true for the actor.

"This is the *one thing* I always wanted to do," says Jacob. "I used to think, 'I'll do anything, I'll wear prosthetics, whatever... I just want to be part of *Doctor Who*!' It has such an ingrained place in my brain, and in my history, for a multitude of reasons."

Something tells us Jacob and **Doctor Who Magazine** are going to be great friends.



"I did actually audition for *Doctor Who* a long time ago," he reveals. "I auditioned for Rory. I was definitely too young, and Arthur Darvill is amazing. I've worked with him since, and he's a lovely man. So I'm glad that he did it."

Born in 1990, Jacob was a child of the so-called wilderness years – that long decade-and-a-half when, for some strange reason, the BBC stopped making *Doctor Who*. But, growing up in Bristol, he discovered the show in his own way. We'll come to that.

> **"I used to think, 'I'll do anything, I'll wear prosthetics, whatever... I just want to be part of *Doctor Who*!'"**

Between his two *Who* auditions, of course, Jacob found global fame in a different fantasy phenomenon, playing Grey Worm – brave and devoted leader of Daenerys Targaryen's Unsullied Army – in six series of HBO's *Game of Thrones*. So how does his latest adventure in time and space compare with life in Essos and Westeros?

"They feel so different," says Jacob. "I don't think I have a good sense of perspective on *Game of Thrones* yet. I know that it was an amazing experience, and I definitely had those days where the lines blurred between fiction and reality: where the sets they built were so immersive, I'd get completely lost in it.

"But *Doctor Who* has this nostalgic thing for me – it's part of my heart. With *Game of Thrones*, I didn't read the books before I did the show, so it didn't have that same thing. It *became* that over time. It became a family."

Alongside his *Thrones* commitments (not to mention his successful musical side-hustle, recording under the guise of Raleigh Ritchie), Jacob found time in 2013 for another small-screen sensation. He appeared in ITV's murder mystery *Broadchurch*, written by one Chris Chibnall and starring once and future Time Lords David Tennant and Jodie Whittaker (along with that man Arthur Darvill).

"When Chris asked me to play Vinder, he had no idea that *Doctor Who* was such a big part of my life," says Jacob, who'd kept his fanboy credentials firmly under wraps in the presence of the Tenth Doctor.

If Dean (Jacob's *Broadchurch* character) and his girlfriend Chloe Latimer had stayed together, **DWM** points out, then Jodie could have been his mother-in-law... "Not only that," says Jacob. "It was the second time I'd worked with Jodie – and the second time I'd played her daughter's boyfriend! The other was a BBC film called *Royal Wedding*. That's the weird, mother and son-in-law relationship me and Jodie seem to have..."

But to business. Today, Jacob is taking part in *Out of the TARDIS*. Which doesn't mean we've literally had to drag him out of the TARDIS; he came quietly in the end, once he'd got all the button-pushing out of his system.

It just means we're submitting him to interrogation by **DWM**'s trusty TARDIS tin, stuffed full of random questions about life, the universe and everything.

Full disclosure: the world being what it is right now, Jacob is actually at the other end of a Zoom connection – talking to us from the home he shares with his wife, fellow actor Aisling Loftus, and their 15-month-old daughter – and it's **DWM** doing the rummaging. But we didn't peek, we promise. →

Jacob Anderson

RALEIGH RITCHIE
ANDY

SPACE INVADERS
TAITO
40

TIME
NEXT GENERATION LEADERS
MUNROE BERGDORF
TRAILBLAZING MODEL AND ACTIVIST
PLUS NINE MORE RISING STARS SHAPING OUR WORLD

Above left: *Andy* (2020), the second album by Raleigh Ritchie – Jacob's musical pseudonym.

Above centre: A Space Invaders arcade game.

Above right: Patrick Macnee (as John Steed) and Diana Rigg (Emma Peel) in a publicity shot for the fifth series of *The Avengers* (1967).

Right: Model and activist Munroe Bergdorf on the cover of *Time* magazine dated October 2020.

Below right inset: *The Wind in the Willows* (1984-87).

Below right: Sheila Hancock as Helen A, with Fifi, in *The Happiness Patrol* (1988).

→ **What's your worst habit?** Biting my nails. I've done it since I was a kid. I'm getting a bit better, because I don't want my daughter to pick up on it. And you have to stop picking your nose when you have a kid, because they copy you.

CD, vinyl, download or streaming? Download. I like the convenience of it, and also it means that artists get paid, whereas streaming is convenient, but convenient at the expense of songwriters and artists. I love collecting vinyl, but I don't think it sounds better. I think it's more to do with nostalgia than anything. ***Do you have nice vinyl copies of your own albums?*** Yes. Particularly with the second album [2020's *Andy*], we really made an effort to make it something you'd want in your collection, or you'd put on your wall to look at.

Who should be president of Britain if the country was declared a republic? Jodie Whittaker, or Munroe Bergdorf.

How often do you check your phone? Probably about six times a day. I've been checking it less recently. I don't have the compulsion any more, because I've deleted the Twitter and Instagram apps. I use it for work and family. And I listen to podcasts and music. My daughter's started to take our phones off us. She throws them onto the floor. She's not having it.

What object would you save first if your house was on fire? Just one? And not a person? ***We'll take it as read you'd get the family out first...*** I'd probably take my laptop, because it's got my writing and important stuff like that on it. But if my wife would help me, I've got a Space Invaders arcade machine. [Jacob proudly shows it off to **DWM**.] ***Is that on the ground floor?*** No. ***So your wife would have to help you lug that downstairs, in a fire?*** Yeah... I'd probably better take my laptop.

What TV did you watch as a child? *Doctor Who*! I was born in, as you say, 'the wilderness years', but I was also a child who watched mostly old TV. My mum had old VHS tapes of *Watch with Mother* and *The Avengers*... She's very into the 1960s. But also – my babysitter at the time, I used to go to her house and she had VHS tapes of [the US puppet show] *H.R. Pufnstuf*, and the stop-motion *Wind in the Willows.* And also these *Doctor Who* VHS tapes. There's a few in particular that really stuck with me, and scared the stuffing out of me. ***We want names, Jacob.*** OK, one of them was *Paradise Towers*. These are mostly Sylvester McCoy era, by the way. I found that one really creepy. Obviously I hadn't read [JG Ballard's] *High-Rise* at the time. I really liked Bonnie Langford's hair! I mean, I was *really* young. And another one was *The Happiness Patrol*. The Kandy Man still gives me nightmares – I can hear his voice so clearly in my head. And you know the dog thing, that Sheila Hancock had? ***Fifi.*** Fifi! Even hearing that sends shivers down my spine. And again,

John&
Paul&
Ringo&
George
PENNSYLVANIA

because I was a kid, Ace was just like the coolest person. I wanted to be her friend. And there was another one, a Jon Pertwee, with giant spiders, and he regenerated into Tom Baker at the end. It was over two videos... ***That'll be Planet of the Spiders.*** That's the one, *Planet of the Spiders*. And *The Sea Devils* as well. They were the serials that really imprinted themselves onto my brain, along with the Peter Cushing films. And then over time I've gone back and filled everything in. It has a real significance to particular moments of my childhood. It helped to form what I'm afraid of. Then when it came back, with Christopher Eccleston, I was just completely taken away by the fantastical elements of it. And I really grew to love David Tennant. ***We heard you shed a little tear when the Tenth Doctor regenerated...*** Oh, man. Yeah. It really felt like losing a friend. *Doctor Who* was one of the things I really allowed myself to feel sentimental about. When was that, 2010? I was nearly 20! I'd left home by then. ***Did you tell David this, when you worked together on Broadchurch?*** No, I spent quite a bit of time with him but just kept it all inside of me. I was trying to be cool.

> **"*Doctor Who* was one of the things I really allowed myself to be sentimental about."**

Are things getting better or worse? The honest answer? Globally things are getting worse, but I think on an interpersonal level... When I think about my younger sisters, and my daughter – although she's still very young – the consciousness of the younger generations gives me real hope. It sometimes makes me feel really ashamed of what my generation has done. But I have hope. I think there's some really positive change on the way, and some really incredible activism. There are good things on the horizon, providing good people get a voice. Though that's not looking great at the moment. It hasn't been the greatest couple of years...

Were you well behaved at school? Not really, no. I wasn't badly behaved. I think I just wasn't engaged. And I don't condone this at all, to any school-age readers, but I used to sleep a lot. I stayed up very late watching TV and films and old VHS tapes, and then I'd sleep at school. So no, I didn't get good results.

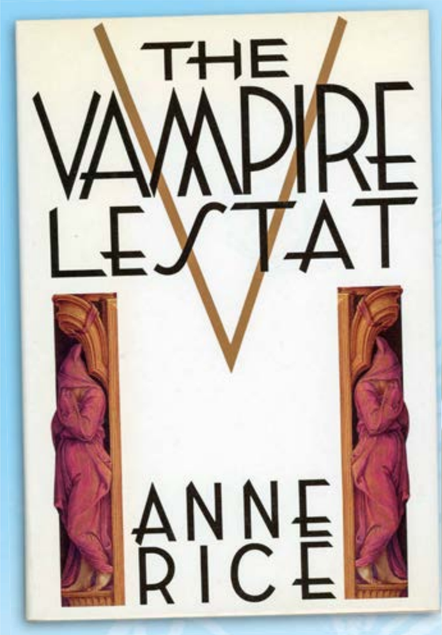
Have you ever asked for an autograph? Yes. I mean, there's Disneyland, obviously, which I went to as a kid. And when I was about 15 or 16, I went to a concert by The Roots, and I got Questlove's autograph. He signed my ticket. But I don't think I have since then. I didn't even tell David Tennant [on *Broadchurch*] that I knew what *Doctor Who* was. When actually I was just... quivering. ***Presumably you've signed a few autographs?*** Yeah, I have. But people don't really ask for autographs any more, they usually ask for selfies. And that's OK – if people are nice and polite about it, it's fine. If I'm with my daughter, I'd rather not. Or if you're in the middle of eating, or trying to get on a train... sometimes it's not an appropriate time. But generally speaking, I don't mind it at all. It's nice that people care about stuff you've done.

What do you think has been your most life-changing decision? Becoming a parent. That is literally the most life-changing thing a person can do. There have been big work decisions that have changed things, but I don't think anything changes your life more than having a child.

What was the last book you read? *The Vampire Lestat*. Miss [Anne] Rice is a legend. She's incredible. They put you in a place, those books. I've really soaked in the darkness. ***This, presumably, is because you've just been announced as the lead in AMC's*** →

Above left: Sarah Jane Smith (Elisabeth Sladen) and the Doctor (Jon Pertwee) in *Planet of the Spiders* (1974).
Above right: Questlove (right) with his band, The Roots.
Left inset: Sophie Aldred as Ace in *Battlefield* (1989).
Below left: The Doctor (David Tennant) begins to regenerate in Part Two of *The End of Time* (2009-10).

Jacob Anderson



→ new Interview with the Vampire *TV series. Congratulations – are you excited?* Yeah, I am. I'm *really* excited. Obviously I'm not allowed to say anything, but I *can* say the scripts are some of the best things I've ever read. They're incredible. *And your role, Louis de Pointe du Lac, was played in the film by Brad Pitt. So no pressure...* There's quite a lot of pressure! They're very different interpretations, though. *Sure. But they're basically saying you're the new Brad Pitt, Jacob.* [Laughs] I'll take it.

What's your favourite meal? It was mac and cheese, in all its variations. But I'm having to eat really cleanly for this job, so my favourite meal at the moment is almonds and blueberries. So let's say blueberries – because they're like sweets. *So forget blood – blueberries are what vampires are eating these days?* Basically, yes.

Who's the best James Bond? Oh that's hard. And the reason it's hard is, going back to the 1960s stuff, I watched *Casino Royale* – the David Niven and Peter Sellers one – loads when I was younger. That was one of my mum's favourite films. *No one's ever answered David Niven to this question before...* [Laughs] He's not my favourite Bond. It just muddies it a little bit. *On Her Majesty's Secret Service* is my favourite Bond film, but... I really like Pierce Brosnan. Because GoldenEye came out at a time when it was a bit naughty that I was watching it, you know? So I think Pierce Brosnan is my Bond, in the same way that David Tennant is my Doctor. *Would you like to play Bond?* No. I *hate* James Bond, as a person. He's an awful, awful man, and the more you revisit those films, the more you realise how fundamentally damaged that man is. I'm sure they're going to address things in the future. But no, I have no interest in being James Bond. *The Doctor is a better sort of hero than James Bond, isn't she?* Yes. And the Doctor is ever changing. There's a sense that, even though they're all different, there's a thread that runs through them. The Doctor becomes more and more battle-worn, and more knowing and compassionate. And more human. I think the Doctor is far more compelling than James Bond. And the thing that was cool about *Planet of the Spiders*, which is the first time I saw a regeneration, was there was an explanation of why there was a new Doctor, as opposed to with James Bond, when suddenly he's just a different person.

> **"I think Pierce Brosnan is my Bond in the same way that David Tennant is my Doctor."**

Do you ever Google yourself? I have done, and it's a horrible idea. I wouldn't recommend it to anybody. And everybody does it. Anybody who says they've never Googled themselves is telling fibs – they absolutely have. It's just that it's more unpleasant for some people than for others...

What is your favourite single item of clothing? I've got a few Adidas tracksuits. My favourite one is a forest green tracksuit. That's like my life costume. I feel completely comfortable and completely myself in it. *A lot of us have embraced the elasticated waist during lockdown...* I will never wear jeans again. Never again.

If you could travel back in time and offer your younger self some advice, what would it be? Just be nice to yourself. You're doing all right. Get up, dust yourself off, keep going. **DWM**

Above left: *The Vampire Lestat* by Anne Rice, first published in 1985.

Above centre: Pierce Brosnan as James Bond in *GoldenEye* (1995).

Above right inset: Blueberries are among Jacob's favourite food, "because they're like sweets."

Right: Vinder is a recurring character throughout Series 13... but will he prove to be a friend or foe?

BBC

DOCTOR WHO

OWN THE LOST CLASSICS

BBC
DOCTOR WHO
THE EVIL OF THE DALEKS
PG
BBC
DOCTOR WHO
GALAXY 4
TBC
BBC
DOCTOR WHO
THE COLLECTION
SEASON 23
12
6 DISCS

OUT NOW

AVAILABLE
15TH NOVEMBER

ON DVD, BLU-RAY ™
& LIMITED EDITION STEELBOOK

OUT NOW
ON BLU-RAY ™

ORDER NOW

BBC, DOCTOR WHO, TARDIS AND DALEKS (WORD MARKS AND LOGOS) ARE TRADE MARKS OF THE BRITISH BROADCASTING CORPORATION AND ARE USED UNDER LICENCE. BBC LOGO © BBC 1996. DOCTOR WHO LOGO © BBC 2018. DALEK IMAGE © BBC/TERRY NATION 1963. LICENSED BY BBC STUDIOS.

Roguish Charm

TONY SELBY, who died on 5 September, played the irrepressible Sabalom Glitz in *The Trial of a Time Lord* and *Dragonfire*. **JONATHAN RIGBY** pays tribute to a versatile actor who became one of the most memorable guest stars of 1980s *Doctor Who*.

Below: Tony Selby as Sabalom Glitz in *Dragonfire* (1987).

"Glitz is a smashing character... a bit like an intergalactic Arthur Daley," said Tony Selby while working on *Dragonfire* in 1987.

Selby had already done a couple of episodes of *Minder* (a third was to follow), so he'd encountered George Cole's camel-coated cockney wheeler-dealer in person. Cast in *Doctor Who* as space pirate Sabalom Glitz, Selby swapped Arthur's trilby and velvet collar for a silken semi-poncho, studded leather accessories and 17th-century suede boots. ("We built him up from the feet.") Having begun his acting career as a child, he brought nearly 40 years' experience to a character who would quickly become one of *Doctor Who*'s most popular 1980s creations – and also one of the programme's most morally ambiguous at any time in its history.

Glitz topped and tailed *The Trial of a Time Lord* in 1986, appearing in half a dozen of its 14 episodes, and in 1987 he was brought back for all three instalments of *Dragonfire*. "Glitz was fun to play because he was interesting," Selby recalled in a 1999 **Doctor Who Magazine** interview. "You didn't know which way he was going to twist and turn – whether he was going to turn nasty or whether he was going to be helpful. That's where the jokes came from, and the uncertainty." On another occasion, he underlined one of the most fascinating features of this unscrupulous but undeniably colourful opportunist: "When he gets to know the Doctor, he gradually becomes a nicer person."

Tony Selby was born in London on 26 February 1938. Though his Pimlico childhood was disrupted by the war, the experience intensified the kind of community spirit that he'd value all his life. "My family used to go down in the [air raid] shelter and sing," he recalled in 1965. "I grew up with singing

Bottom right: Aged 17, Selby had a small, uncredited role in the feature film *An Alligator Named Daisy* (1955). Selby is in the centre, holding a stick, with Donald Sinden on the right, in the white sweater.

and that sort of atmosphere… I just always wanted to be an entertainer.”

Starting at age ten and for six years thereafter, he was a pupil at the Italia Conti Stage School in Soho. While his formal education was being taken care of at Buckingham Gate Secondary Modern, he made his West End debut on 21 December 1950, playing one of the lost boys, Curly, in the Scala Theatre perennial, *Peter Pan*; the star was Margaret Lockwood. Over three successive Christmases, from 1952 to 1954, he appeared in another seasonal West End staple, *Where the Rainbow Ends*, a show traditionally associated with Italia Conti. In the first year he was cast as a hideous worm-like creature called Slitherslime, and some of his other engagements as a child actor were similarly unflattering. On television, for example, he was cast as ‘Pig’ in *Mencius Was a Bad Boy* and ‘Porky’ Williams, the young hero’s chubby friend in *Skippy Smith Goes to the Circus*.

In July 1956 he made his adult debut, playing Schol in Brendan Behan’s *The Quare Fellow*, a hard-hitting product of Joan Littlewood’s Theatre Workshop that was transferring to the West End’s Comedy Theatre. In stark contrast, he then became a youthful regular with the swankiest of all post-war managements, HM Tennent.

Groundbreaking social realism was just one facet of Selby’s early career.

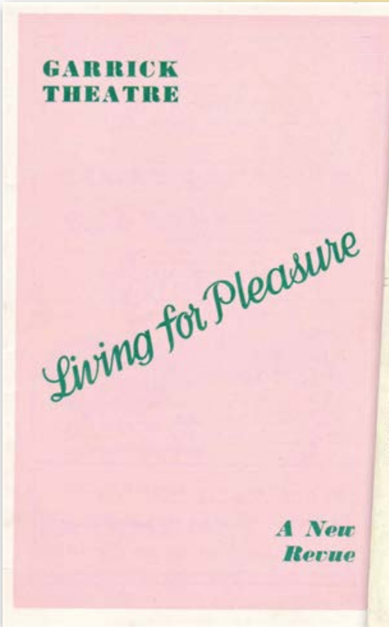
Under the Tennent banner he toured with Frankie Howerd in Feydeau’s *Hotel Paradiso* and with the famous theatrical couple, Alfred Lunt and Lynn Fontanne, in Dürrenmatt’s macabre *Time and Again*; the director was Peter Brook and Selby played Lunt’s son.

When the Lunts took the play to Broadway in May 1958 (renaming it *The Visit* en route), Selby stayed behind to appear with Dora Bryan in *Living for Pleasure*, a Tennent revue at the Garrick Theatre. Three years later, at the Globe, he was in a similar Tennent pot-pourri called *On the Avenue*, this time showcasing Beryl Reid. “All music and gaiety and loveliness,” he said of these mainstream entertainments. In between them, however, he was at the Royal Court Theatre in November 1960 for *Trials by Logue*, in which writer Christopher Logue and director Lindsay Anderson required him to play, among other things, a horse.

In September 1963 he took over the role of Lacey in Bill Naughton’s *Alfie* at the Duchess Theatre – and two years later he was cast as the same character in Lewis Gilbert’s famous film version. In the meantime, his sporadic TV appearances had coalesced into a fruitful association with the young director Ken Loach. Selby appeared in Loach’s first TV play, *Catherine*, in January 1964; a year later came *A Tap on the Shoulder*, then, in April 1965, *3 Clear Sundays*. The theme here (as in *The Quare Fellow*) was capital punishment, with Selby giving an intensely moving performance as Danny Lee, a naïve Notting Hill barrow-boy who ends up facing the hangman. “It ain’t right,” Danny sobs, “that a man should ’ave to die for something he done accidental.”

Selby was paid £130 for *3 Clear Sundays*. “Television is diabolical unless you’re a great big star,” he pointed out, while admitting that Loach was a “marvellous bloke” and that “I’d work for him for nothing.” His next Loach assignment was another *Wednesday Play*, Nell Dunn’s *Up the Junction*, the combustible ingredients of which included a backstreet Battersea abortion. The same night *Up the Junction* was screened (3 November 1965), a radical new play by Edward Bond, *Saved*, opened at the Royal Court. What Irving Wardle referred to, in *The Times*, as “the ugliest scene I have ever seen on any stage” caused a censorship furore – and Selby, cast as a disaffected South Londoner called Fred, was at the centre of it.

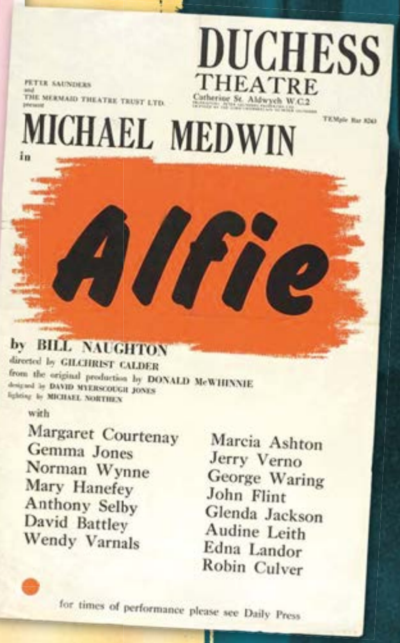
“I’m up to my neck in controversy,” Selby claimed, not without cause. Yet groundbreaking social realism was just one facet of his early career. He was also a longtime contributor to the music-hall shows staged at London’s Players Theatre, turned up in programmes like *The Avengers* and *Department S*, played Peter O’Toole’s manservant in a modernised TV version of Noël Coward’s *Present Laughter*, and greeted the 1970s in the classic children’s fantasy series *Ace of Wands*. His character in the last of these – Sam, down-to-earth →



GARRICK
THEATRE

Living for Pleasure

A New
Revue



DUCHESS
THEATRE
Catherine St. Aldwych W.C.2

PETER SAUNDERS
and
THE MERMAID THEATRE TRUST LTD
present

TEMple Bar 8243

MICHAEL MEDWIN
in

Alfie

by BILL NAUGHTON
directed by GILCHRIST CALDER
from the original production by DONALD McWHINNIE
designed by DAVID MYERSCOUGH JONES
lighting by MICHAEL NORTHEN

with

Margaret Courtenay	Marcia Ashton
Gemma Jones	Jerry Verno
Norman Wynne	George Waring
Mary Hanefey	John Flint
Anthony Selby	Glenda Jackson
David Battley	Audine Leith
Wendy Varnals	Edna Landor
	Robin Culver

for times of performance please see Daily Press

Above left: A programme for the West End revue *Living for Pleasure* (1958), in which Selby played opposite Dora Bryan.

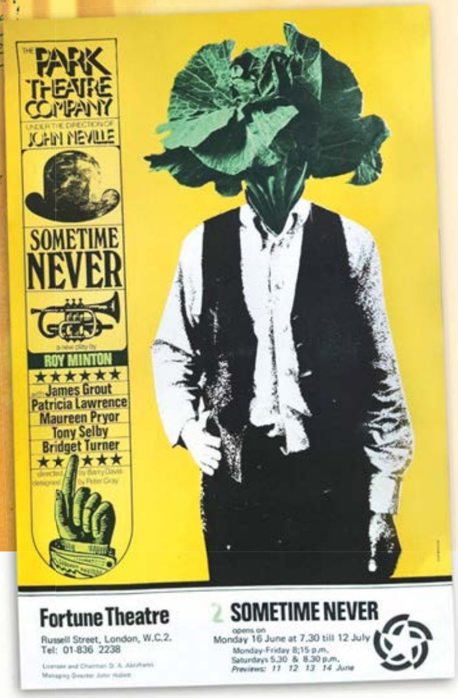
Above right: A flyer for the Bill Naughton play *Alfie* (1963). Two years later Selby was cast in the same role in the film version.

Left inset above: Awaiting execution in the powerful *Wednesday Play* instalment *3 Clear Sundays*, directed in 1965 by Ken Loach.

Left inset below: Awaiting imprisonment in another landmark BBC drama, *Up the Junction*, also directed by Ken Loach in 1965.

Bottom: As criminal car mechanic Stanley, being subdued by Patrick Macnee’s Steed in *The Curious Case of the Countless Clues*, a 1969 episode of *The Avengers*.

Tony Selby


THE PARK THEATRE COMPANY
UNDER THE DIRECTION OF JOHN NEVILLE
SOMETIME NEVER
a new play by
ROY MINTON
with James Grout
Patricia Lawrence
Maureen Pryor
Tony Selby
Bridget Turner
directed by Barry Davis
designed by Peter Gray
Fortune Theatre
Russell Street, London, W.C.2.
Tel: 01-836 2238
Licensee and Chairman D. A. Abrahams
Managing Director John Hallett
2 SOMETIME NEVER
opens on
Monday 16 June at 7.30 till 12 July
Monday-Friday 8.15 p.m.
Saturdays 5.30 & 8.30 p.m.
Previews: 11 12 13 14 June

Right: A stylish West End flyer for the Roy Minton black comedy *Sometime Never*, presented by John Neville at the Fortune Theatre in June 1969. Selby played, according to the *Daily Mirror*, "an amiable lunatic".

Top right: Selby as Duncan and Del Henney as Webb, henchmen to Richard Burton's psychopathic gang leader in *Villain* (1971).

Far right: As the fearsome Corporal Marsh in *Get Some In!* (1975-78), with co-stars Brian Pettifer, Robert Lindsay, Gerard Ryder and David Janson.

Below left: Sabalom Glitz in his first *Doctor Who* appearance, *The Trial of a Time Lord* (1986).

→ right-hand man to a mystery-solving magician – was modelled by writer Trevor Preston on Selby's father, also called Sam. "He trapped me with that, really," said Selby, laughing, "because he knew my old man… [and] he knew that would attract me."

At the cusp of the new decade, Selby could be seen by London theatregoers in *Sometime Never* (1969), *Enemy* (1969-70) and *Friday* (1971), as well as enjoying a juicy role opposite Richard Burton in Michael Tuchner's classic gangster movie, *Villain*. In the early 1970s he was also seen to advantage in the Spike Milligan biopic *Adolf Hitler: My Part in His Downfall* and such disparate TV shows as *Crown Court*, *Moody and Pegg*, *Thriller*, *The Sweeney* and *Bless This House*. He was also in a couple of episodes of *The Good Life*, the writers of which, John Esmonde and Bob Larbey, were cooking up a very different sitcom that would provide Selby with a signature role.

Selby liked to imagine Glitz "just ducking and diving around the universe".

"I predict this new comedy show is going to make him a star," announced the *Daily Mirror*'s Ken Irwin when *Get Some In!* first aired in October 1975. The show was a huge hit for Thames TV, lasting close to three years and immortalising Selby as a terrifying RAF corporal called Percy Marsh – a character described by another *Mirror* writer, Tony Pratt, as "the monster who reminds so many men of the horrors of National Service." Though distinctly Selby's own creation, Corporal Marsh was descended from familiar square-bashing terrors like William Hartnell's Sergeant Major Bullimore (also called Percy) in *The Army Game*. But, inevitably, the character posed a threat of typecasting. "The show has been running two years," Selby pointed out in 1977, "but in all that time the only other television work I've had has been one appearance with Basil Brush and a slot on *Celebrity Squares*."

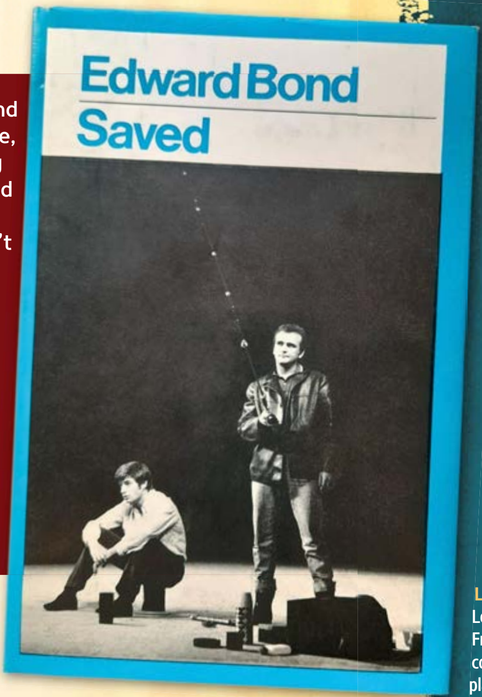
Plans for a *Get Some In!* feature film failed to pan out, but Selby was happy to appear in a stage version, which enjoyed lengthy summer seasons in 1977 and 1978 at Torquay and Blackpool respectively. His first post-Marsh role was another military bully, albeit in the deadly serious Northern Ireland context of Tom Kempinski's *Flashpoint*, which in early 1979 returned Selby to the West End. His taste for eclecticism was then confirmed by a Plymouth summer season of the Michael Pertwee farce *Don't Just Lie There, Say Something!*, playing opposite three classic comic actors – Hugh Paddick, Richard Murdoch and

Sparking Off

In December 1965, the 27-year-old Tony Selby was visited in his Pimlico council flat by a reporter from the *Chelsea News*. Mindful of the 'rough-neck' reputation he'd gained from the Edward Bond play *Saved* and a couple of hard-hitting TV dramas directed by Ken Loach, the piece was titled: TONY IS NOT LIKE THAT AT ALL.

"I'm not a theatrical actor," he explained. "People who talk theatre all the time – they drive me round the twist. My acting is instinctive, a sense of something happening at the time rather than a planned performance. I consider instinct a form of intellect... [but] I wouldn't call myself an intellectual actor. I spark off other people."

In more general terms, he pointed out that "I'm a happy-go-lucky sort of bloke. I love singing. I love laughing. I love having a ball. I follow the football. I love my wife... The whole thing about living is that every day is a new day and let's find out what it's all about."



Edward Bond
Saved

Left: John Castle as Len and Tony Selby as Fred in Edward Bond's controversial 1965 play *Saved*, as seen on the front cover of the first hardback edition, published four years later.

Tim Brooke-Taylor. He then rounded out the decade by appearing with Alec McCowen in Brian Thompson's underwhelming West End comedy, *Tishoo*.

Sabalom Glitz arrived in a decade that was just as wide-ranging. Selby's BBC assignments included the 1983 sitcom *Jack of Diamonds* (starring alongside Dick Emery) and the unjustly forgotten 1986 thriller *Hideaway*. On stage, he gave his first of several Dames in *Cinderella* (Coventry, 1983), appeared with Louise Jameson in another Brian Thompson comedy, *The Light Rough* (Hampstead, 1986), and was an exuberant Tevye in *Fiddler on the Roof* (Plymouth, 1989). He was also a regular fixture of the Ray Cooney farce *Run for Your Wife* in Canada, Australia and London. One of his co-stars in the Australian run was Anita Graham; back in London, her birthday party in February 1986 introduced Selby to *Doctor Who* producer John Nathan-Turner, who pretty much offered him Sabalom Glitz on the spot. "The first time ever – and the last time – I've ever got a job through being somewhere socially," Selby later observed.

Selby's run as Glitz began that April, in a freezing country park on the South Downs, prior to winding up in August 1987 in the relative comfort of Television Centre. In later years, Selby liked to imagine Glitz going back about his business – "just ducking and diving around the universe" – while busily going back about his own in the 1992-93 sitcom *Mulberry* (from Esmonde and Larbey again). He was also in *The Detectives*, which reunited him with George Sewell from the old Ken Loach dramas, and was Adam Faith's chauffeur in the popular comedy-drama *Love Hurts*. On stage, he was perfectly cast as low-grade talent agent Ray Say in *The Rise and Fall of Little Voice* (Basingstoke, 1994), played opposite Diana Rigg in *Mother Courage* at the National Theatre (1995-96), and was nominated for an Olivier Award for his hard-drinking Ben Rumson in *Paint Your Wagon* (Regent's Park Open Air Theatre, 1996). In the 21st century, he remained a welcome screen presence in *Burnside*, *Dream Team*, *My Family*, the feature film *Cockneys vs Zombies* and – his last credit, in 2016 – *Stan Lee's Lucky Man*.

Selby may have narrowly missed out on that Olivier, but in 1986 he was voted Best Supporting Character by readers of this very magazine – followed in 1987 by the **DWM** Best Actor award. And on his death, aged 83, in September 2021, one of the two Doctors he worked with offered a touching tribute. "He was such a warm, merry, generous person," said Sylvester McCoy. "And it was always a joy to meet him socially."

Sabalom Glitz lives on perhaps because a large measure of that generosity, merriness and warmth seeped into an otherwise dubious character. It was a possibility Selby himself had remarked upon back in 1999: "I think there's always a bit of the actor's personality in a character – if you've got one. I mean, there are some actors who are personality-less, there really are. So I suspect there's a bit of Tony Selby in there. There has to be." **DWM**

Below left: As ex-gangster Darryl Cooper, one of the elderly residents of the Bow Bells care home in the 2012 horror-comedy *Cockneys vs Zombies*.

Below right: Sabalom Glitz meets the Seventh Doctor (Sylvester McCoy) in *Dragonfire* (1987).

DOCTOR WHO
BACK
WITH A
BANG

On numerous occasions since 1966, *Doctor Who* has regained its place in the nation's affections by changing its cast and starting all over again. **JONATHAN MORRIS** analyses the series' most successful relaunches – and some that didn't entirely go to plan…

No television programme can remain a hit forever. No matter how successful it is, eventually it will be taken for granted as its audience moves on to the next big thing.

Normally, in that situation, declining viewing figures spells the end for a programme. Some shows, including *Doctor Who*, have shown that it's possible to come back… and to be even more successful than before.

When it comes to falling viewing figures, it's important to bear in mind that they don't necessarily reflect the content or quality of a programme. There's often a much more mundane explanation: scheduling. In *Doctor Who*'s case, the problem might be that it's on when it's still sunny outside, or that there's something 'better' on ITV, or, in the case of Peter Davison's era, that the scheduling is so bizarre the audience can't get into any sort of routine. Another explanation is that the programme might have been cast adrift in the schedule with little or no publicity, reliant on a dedicated audience seeking it out. And, of course, there's the scheduling of seasons; the longer a programme is off the air, the more likely it is that viewers will lose interest and start watching something else instead.

Scheduling can be something of a vicious circle, as falling ratings can mean a programme is moved to a less prominent time slot because the channel controller thinks it might do better there, or because they think another item will do better in the first programme's existing time slot. In this way, programmes that are underperforming get shifted to less desirable times, when they underperform even more. This, more or less, is what happened to *Doctor Who* during the second half of the 1980s.

Similarly, if a programme is a huge hit, then channel controllers will be keen to recommission it and have it back on their channel as soon as possible. They may even commission several seasons in one go, as happened after *Doctor Who*'s extraordinary success in 2005. If a programme is just ticking over then controllers will feel less urgency about recommissioning it, as seems to have been the case in 2016, when the Controller of BBC One decided that the next season of *Doctor Who* should be held back for a year as 2016 was "spoilt with national moments". Again, this can be turn out to be a vicious circle – but not necessarily, as we shall see.

The content of a programme can, of course, affect its viewing figures too. The casting of the lead actor is a major factor. But, in the case of *Doctor Who*, it usually tends to be just down to viewer fatigue. The classic example is when, having sat through three months of *The Daleks' Master Plan* (1965-66), viewers saw the TARDIS materialising in a cul-de-sac in 16th-century Paris, causing about a quarter of the audience to switch over from *The Massacre of St Bartholomew's Eve* to *Thank Your Lucky Stars* on ITV. Similarly, the double-whammy of six episodes of *The Space Pirates* and ten episodes of *The War Games* in 1969 was enough to exhaust even the most devoted Troughton-ite.

The solution is not just to bring back a series, but to bring it back with a bang. The fact that it's coming back should be exciting. It should be an *event*. And, if it's been away for a while, then as a broadcaster you can turn that to your advantage. A much-anticipated return is a bigger deal than a barely-had-time-to-notice-it-was-gone return. You can always say it has had a nice rest and is now reinvigorated.

Having a gap can also help with the message you're trying to get across. Because with a relaunch you're trying to do two things. You're trying to get people who *used* to watch the programme to give it another go, so you want to entice them back by saying it's the same show while at the same time saying it's completely brand new, fresh, wild and different.

It can be harder to get people who've stopped watching a programme to come back than to get people who've never watched it to give it a try. You have to overcome the obstacle of whatever-it-was that caused them to stop watching; if it was poor scheduling, then you can solve that with a better time slot. But if it was the programme's content – if they found it boring or predictable, or didn't like the lead character, or thought it was badly made – then you have to convince them that those shortcomings have been addressed and changed.

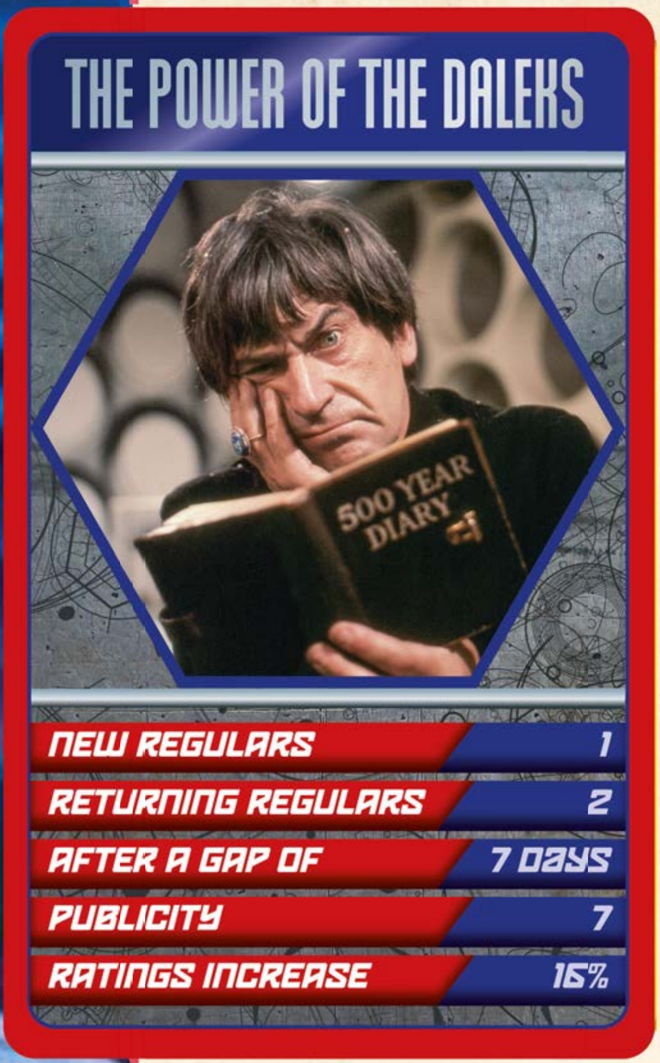
The most obvious way of squaring that circle is to change your lead. That's what's done with James Bond and it's how programmes like *Death in Paradise, Silent Witness* and *Midsomer Murders* have kept going. *Doctor Who*, of course, pioneered this approach, and in nearly every case the change of Doctor has been used as an opportunity to relaunch the series. Because a new Doctor means a new title sequence, so you can change the music too… and maybe they'll need a new control room, and a new companion. And even when they meet old monsters, it'll have the novelty value that *this* Doctor hasn't encountered them before.

IT COULD BE ARGUED THAT *DOCTOR WHO*'S FIRST RELAUNCH COINCIDED WITH THE ARRIVAL OF PATRICK TROUGHTON'S DOCTOR IN 1966.

It could be argued that *Doctor Who*'s first relaunch coincided with the arrival of Patrick Troughton's Doctor in 1966. However, *The Power of the Daleks* wasn't promoted as a 'new Doctor' story; as far as the *Radio Times* and the trailer were concerned, the big draw was the return of the Daleks. At the time the *Radio Times* was the only listings magazine for the BBC's output and was read in over three million households, so it was a major →

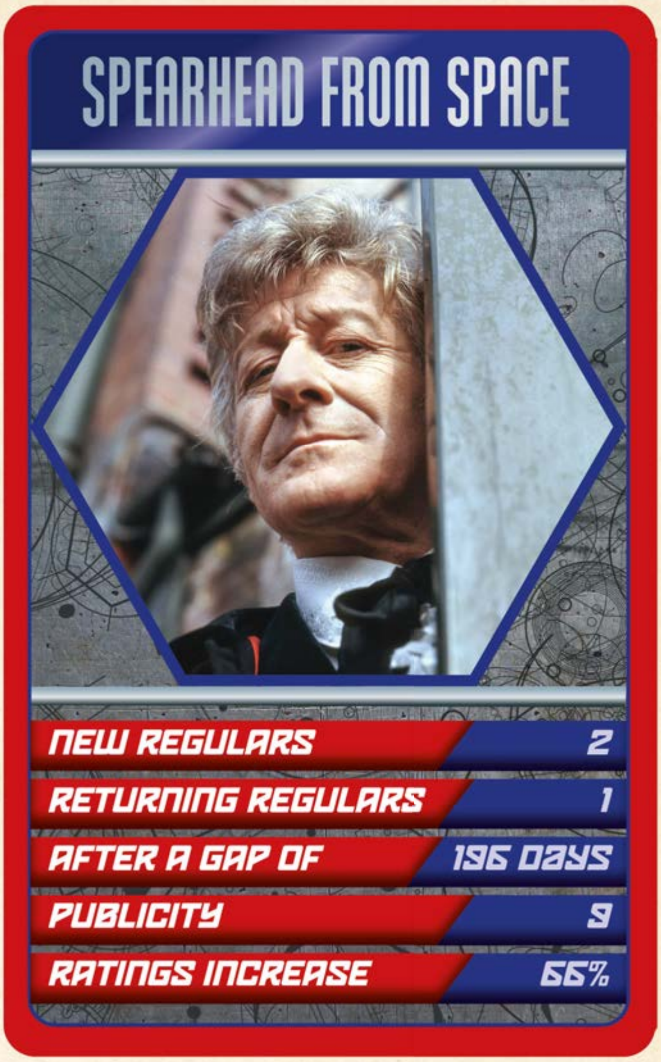
Below: The *Radio Times* for 5-11 November 1966 promoted the first episode of *The Power of the Daleks* on its cover – but didn't mention the new Doctor.

NOVEMBER 5—11
Radio Times
SIXPENCE
LONDON AND SOUTH-EAST
BBC-1
tv
BBC-2
DALEKS ARE BACK ON BBC-1



THE POWER OF THE DALEKS

NEW REGULARS	1
RETURNING REGULARS	2
AFTER A GAP OF	7 DAYS
PUBLICITY	7
RATINGS INCREASE	16%



SPEARHEAD FROM SPACE

NEW REGULARS	2
RETURNING REGULARS	1
AFTER A GAP OF	196 DAYS
PUBLICITY	9
RATINGS INCREASE	66%

Above left: Patrick Troughton as the Doctor in *The Power of the Daleks*.

Above right: Jon Pertwee as the Doctor in *Spearhead from Space* (1970).

Below: Pertwee was the cover star of the 3-9 January 1970 *Radio Times*, which promoted *Spearhead from Space*.

London and South East Edition

Graham Stark Raving Radio 2: Sunday

John Williams Lunchtime Recital Radio 3: Monday

War & Peace Part 2 Radio 4: Tuesday

Radio Times

Programmes for 3-9 January: Ninepence

New Shows for the New Year BBC1 & BBC2

Julie Driscoll in a play BBC1: Wednesday

A Question of Sport BBC1: Monday

Who?

Jon Pertwee, that's Dr. Who

Saturday BBC1 Colour

→ promotional tool for the BBC. The fact that there was a new Doctor wasn't considered a selling point, but something to play down. The *Radio Times* trailed the story so: "The Daleks are back – as Polly and Ben find out in tonight's adventure." Nor did it carry a photograph of the new Doctor. As for the trailer, in that he was, significantly, obscured by cobwebs.

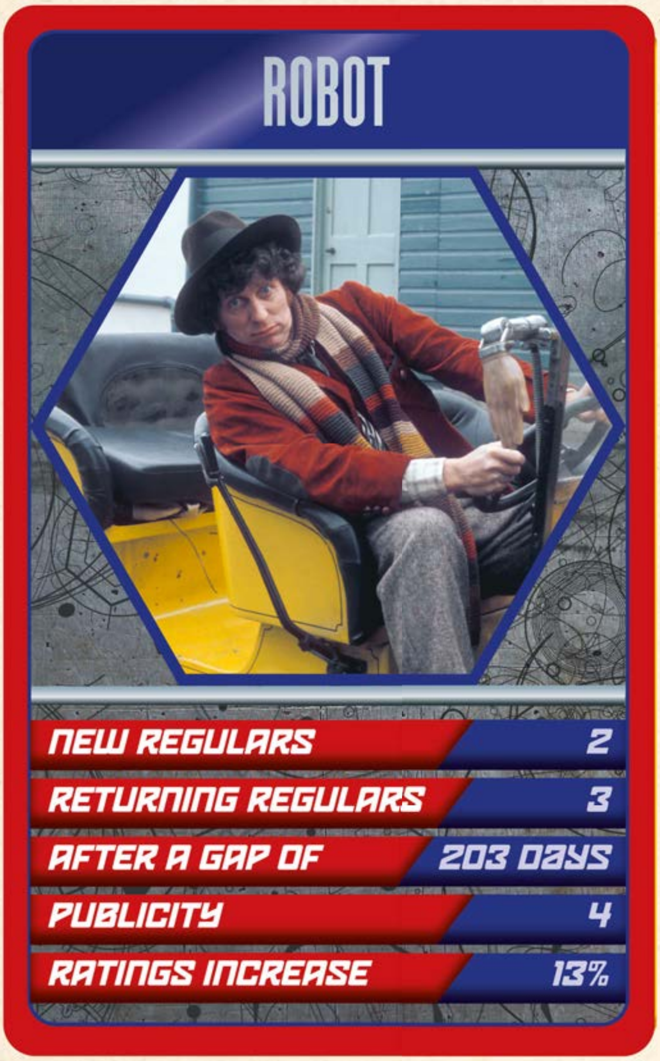
This 'relaunch' wasn't needed because the programme had been off the air; this was the third story in the season after it had returned from its brief summer break, and *Doctor Who* had been on virtually all year round since it started. It was needed because, as far as all those viewers who had stopped watching after *The Daleks' Master Plan* were concerned, it might as well have been off the air. What better way to get them back than by bringing back the Daleks? It's not that different from soap operas nowadays, which relaunch themselves by bringing back popular characters, to give viewers who've stopped watching a way of picking up where they left off.

But the purpose of a relaunch isn't just to get people tuning in for one week, it's to get them back as regular viewers. And that's where the relaunch story is crucial, because it has to resolve that contradiction of being both familiar and fresh. *The Power of the Daleks* did this by telling a story with old monsters, and yet at the same time breaking new ground by making it about the Doctor trying to make the Powers That Be see sense about an encroaching menace. As such, it pretty much set out the stall for what *Doctor Who* would be doing for the next three years.

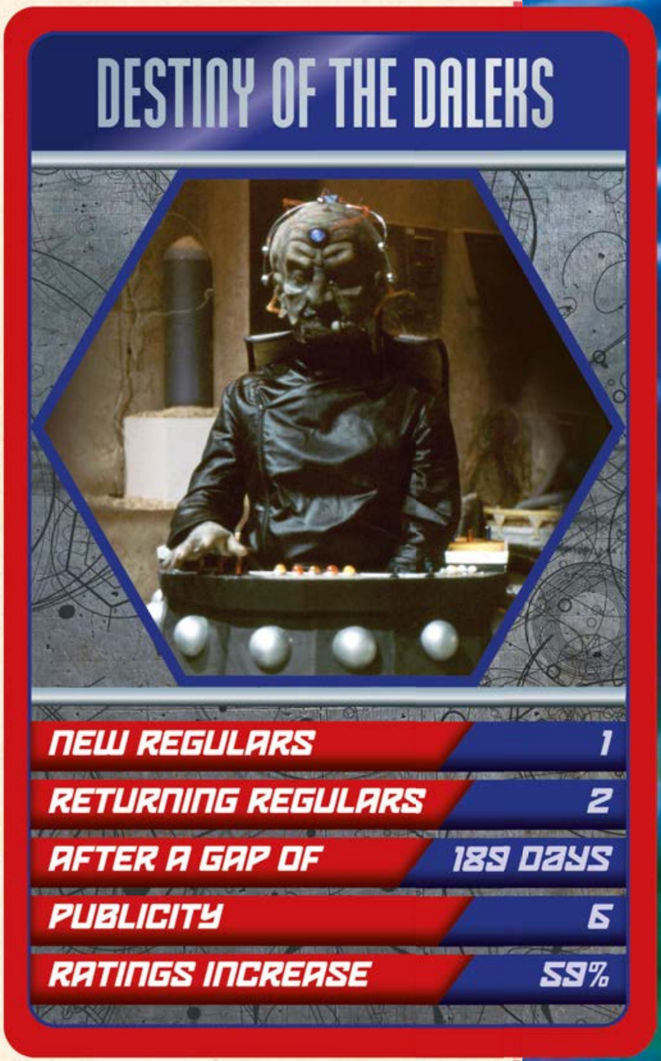
EACH EARLY 70s SEASON BEGAN WITH A HOOK – AND A *RADIO TIMES* COVER.

The next relaunch, 1970's *Spearhead from Space*, took a similar approach. *Doctor Who* had been off the air for an unprecedented six months and this time the new Doctor was the main selling point, as illustrated by Jon Pertwee's *Radio Times* cover. The story also provided a thrilling mix of old and new: the familiar theme but with new graphics, new monsters, a new companion, and a bold new format of adventures set in contemporary England. Well, not entirely new, because it would be reassuringly familiar to viewers of *The Web of Fear* and *The Invasion* (both 1968), bringing back Nicholas Courtney as Lethbridge-Stewart with his small but well-drilled United Nations Intelligence Taskforce.

It could be argued that each new season is a 'soft' relaunch, and certainly during the Third Doctor's era the programme's producer and the BBC itself viewed things that way. Each early 70s season began with a hook – a new companion and villain, the return of the Daleks, the return of the previous Doctors etc – which was promoted with a *Radio Times* cover.



NEW REGULARS	2
RETURNING REGULARS	3
AFTER A GAP OF	203 DAYS
PUBLICITY	4
RATINGS INCREASE	13%



NEW REGULARS	1
RETURNING REGULARS	2
AFTER A GAP OF	189 DAYS
PUBLICITY	6
RATINGS INCREASE	59%

The Fourth Doctor's debut in *Robot* (1974-75) could be considered another relaunch, although the intention seems to have been, as with *The Power of the Daleks*, to reassure viewers that, while the Doctor might be different, everything else would remain the same. The format *would* change over the next few years, becoming more about the shocks and scares, but it didn't require a publicity drive as the audience was already along for the ride. You don't need a relaunch if you're doing well, which is possibly one of the reasons why *Doctor Who* ceased to get *Radio Times* covers from this point on; it didn't need them.

There were other reasons, however. Whenever there was a new season of *Doctor Who* in the late 70s it tended to be in the same week as a prestigious new series – *The Duchess of Duke Street* in 1976, *Target* in 1977, *Holocaust* in 1978 and *Prince Regent* in 1979. Another reason is that, in the case of *Terror of the Zygons* (1975), the *Radio Times* gave the new season so much coverage internally that it didn't need to be on the cover as well. Plus, repeats over the summer and at Christmas meant the series was never really out of the public eye. And there were other ways of promoting the series – by having the Doctor appear on *Disney Time* in 1975, or by having cast members appear on programmes like *Nationwide, Pebble Mill at One, Star Turn, Blue Peter* and *Multi-Coloured Swap Shop*.

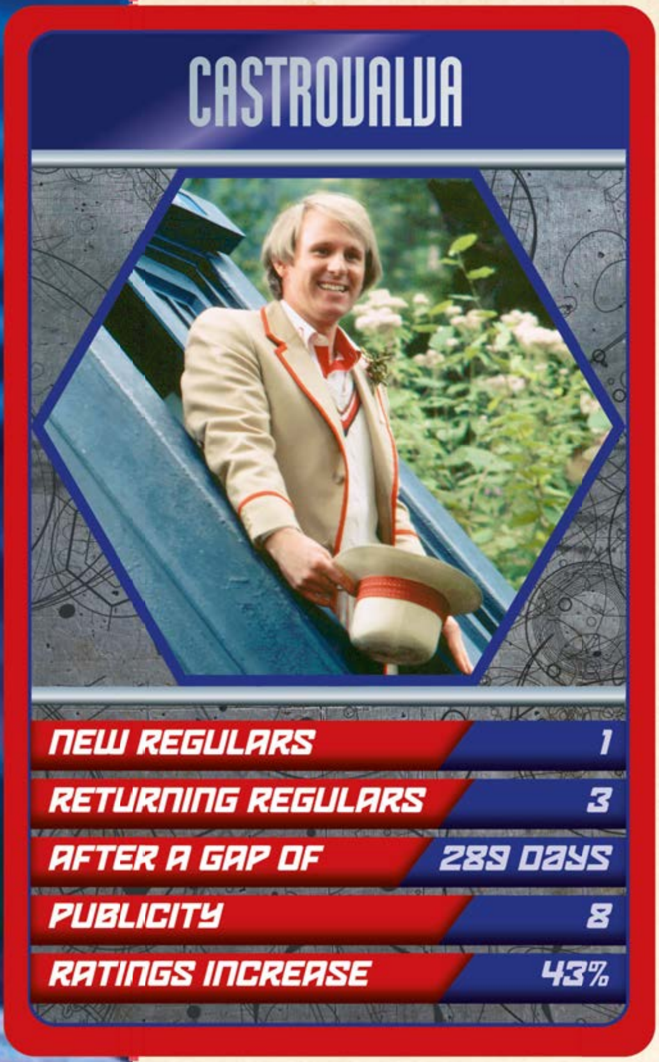
However, both the 1978 and 1979 seasons of *Doctor Who* were given a little extra push in the form of trailers. The 1978 one was a compilation of exciting moments from *The Ribos Operation* and *The Pirate Planet*, while the 1979 trailer was a specially shot scene of the Doctor being warned about the Daleks. Perhaps the extra publicity was prompted by the series' ratings having fallen slightly, or because the 1978 and 1979 seasons started several weeks earlier than the rest of BBC1's Saturday night line-up, allowing room in the schedules for them to be promoted. The early autumn start also meant that the opening episodes tended to suffer low viewing figures, as a large chunk of *Doctor Who*'s audience would be out enjoying the sunshine or suffering through television-free caravan holidays, so the extra trailers could have been an attempt to redress that.

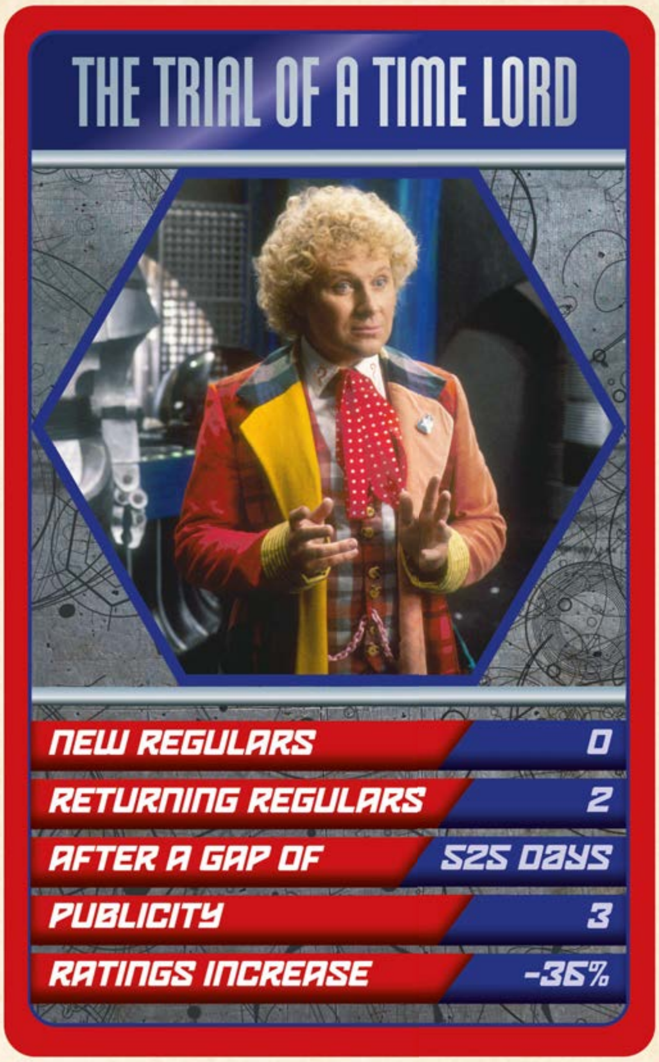
It's also significant that by 1978 Saturday nights had become a key battleground between BBC1 and ITV, with the BBC keen to use *Doctor Who* as a lead-in to an evening of *Larry Grayson's Generation Game* followed by *All Creatures Great and Small* or *Secret Army*, then *The Two Ronnies* or *Mike Yarwood in Persons*. So 1979's *Destiny of the Daleks*, with its returning monsters and new companion receiving a special photocall, could be →

Above left: Tom Baker as the Doctor in *Robot* (1974-75).

Above right: David Gooderson as Davros in *Destiny of the Daleks* (1979).

Below: Tom Baker and Lalla Ward (as Romana) at a photocall for *Destiny of the Daleks* on 30 August 1979.





Above left: Peter Davison as the Doctor in *Castrovalva* (1982).

Above right: Colin Baker as the Doctor in *The Trial of a Time Lord* (1986).

→ regarded as a 'soft' relaunch of the series in the face of competition from ITV. As it turned out, ITV would be off the air anyway, thanks to industrial action – but the BBC planners weren't to know that.

The following year, ITV was back on the air and stealing *Doctor Who*'s wisecracking-robot thunder with a Saturday night line-up of *Metal Mickey* followed by *Buck Rogers in the 25th Century. Doctor Who*'s ratings suffered and *The Leisure Hive* could be regarded as a 'what *not* to do' in terms of relaunching the series. It had a new theme arrangement, a new title sequence, a new logo and lots of exciting video effects. None of these things really mattered, though, as it was barely promoted save for some brief trailers and an article about guest-star Adrienne Corri in the *Radio Times*. Furthermore, Part One went out in August, when young viewers that weren't tuned to ITV would likely be playing outside or doing a jigsaw in a caravan.

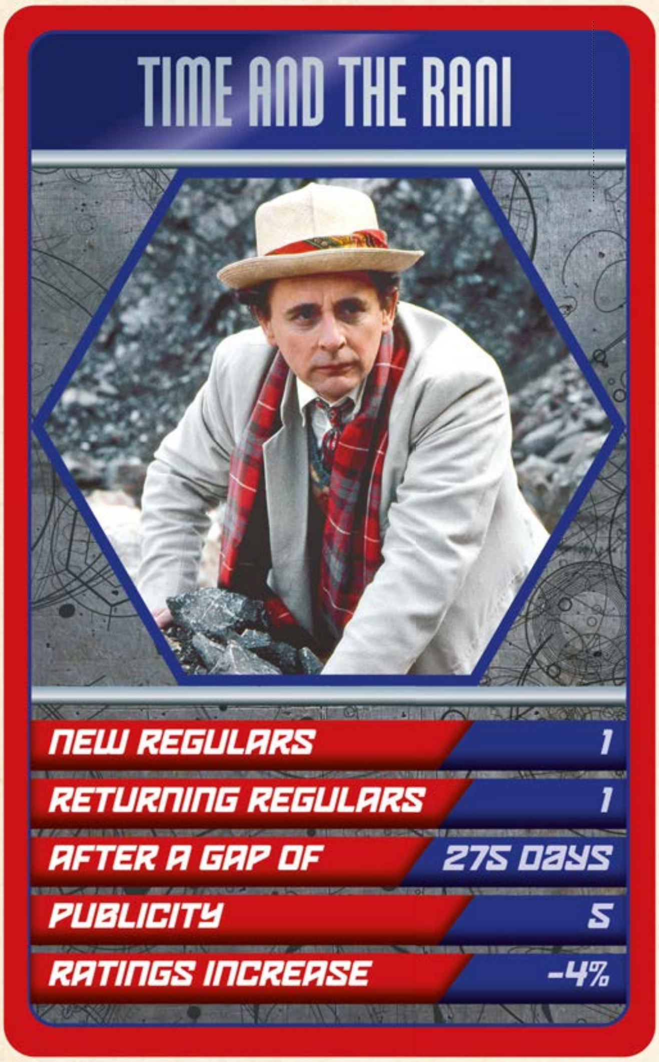
EVEN WITHOUT A *RADIO TIMES* COVER, PETER DAVISON'S DEBUT IN *CASTROVALVA* WAS AN EVENT.

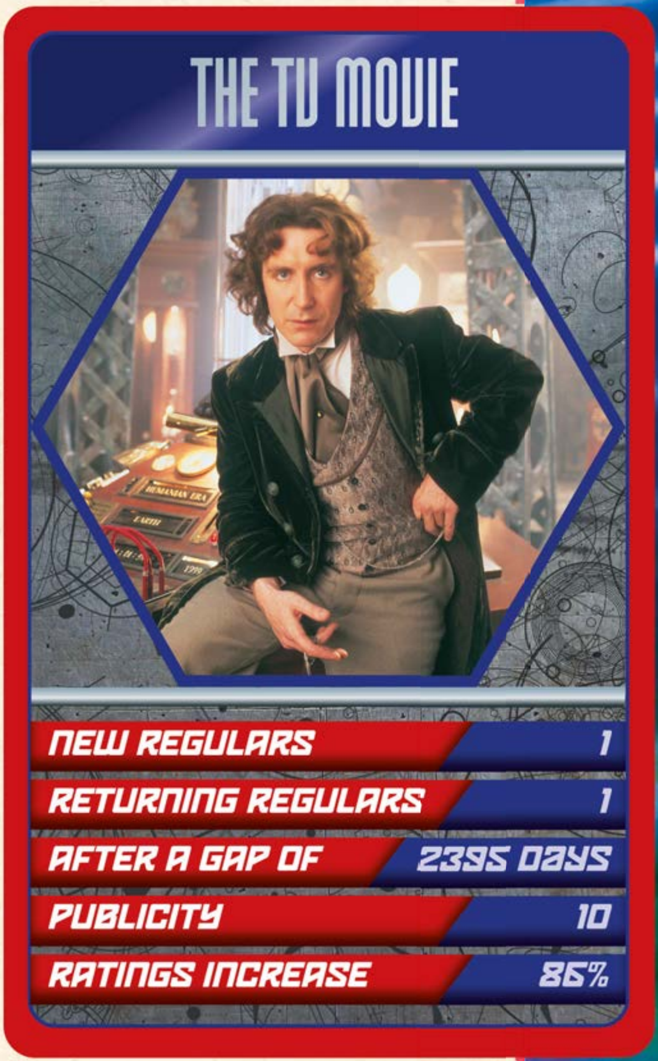
That wasn't the case in 1982, when the arrival of a new Doctor garnered mainstream news coverage. Even without a *Radio Times* cover, Peter Davison's debut in *Castrovalva* was an event. By this point, *Doctor Who* had been off the air for nine months, but with the time put to good use, interest having been sustained by a series of vintage repeats – *The Five Faces of Doctor Who* season in 1981.

As a story, it could be argued that *Castrovalva* wasn't the strongest way to launch a new Doctor, but it still combined the familiar (two episodes about the TARDIS going out of control) with the fresh (two episodes where the 'threat' isn't a monster but a metaphysical concept and power-mad villain). It wasn't a dramatic change of format but it did give viewers an idea of the new direction the series would be taking.

In retrospect, the decision to have the Sixth Doctor make his debut at the end of the 1984 season may have been a mistake in terms of promotion. His first full season in 1985 saw two important changes – the adoption of 45-minute episodes and a return to Saturday nights. But it couldn't really be given the relaunch treatment as it didn't have an incoming Doctor as a selling point, even though the trailers promoted *Attack of the Cybermen* as containing "a new Doctor Who".

This was also the big problem that the series faced in 1986. After all the brouhaha in the press about the series' not-quite-cancellation, and 18 months with neither new episodes nor repeats, *Doctor Who* needed a relaunch more than ever. But to relaunch something you need to combine the two selling points of familiar and fresh. *The Trial of a Time Lord* had lots about it that was familiar, but very little that you could describe as being fresh. The *Radio Times* article was *Guess Who's Back At Last*, a feature on *John Craven's Back Pages*, while the trailer, of the Doctor facing various slow-moving and improbably cumbersome robots, hardly scotched the idea that the series was under-budgeted, old-fashioned and melodramatic.


TIME AND THE RANI
NEW REGULARS 1
RETURNING REGULARS 1
AFTER A GAP OF 275 DAYS
PUBLICITY 5
RATINGS INCREASE -4%


THE TV MOVIE
NEW REGULARS 1
RETURNING REGULARS 1
AFTER A GAP OF 2395 DAYS
PUBLICITY 10
RATINGS INCREASE 86%

A frustrating thing about *Time and the Rani* (1987) was that it contained all the elements of a relaunch – a new Doctor, a new time slot, an updated title sequence and theme music, and updated visual effects – and yet the story itself *wasn't* designed to relaunch the series. Rather like *Robot*, it felt like an exercise in reassuring the diehard clientele that, apart from a new Doctor, everything else was 'business as usual'. The series needed a bold, new, modernised approach, which indeed followed four weeks later – but as the saying goes, you only get one chance to make a first impression.

Far more successful, though without any chance to make a second impression, was the 1996 TV movie. By this time, *Doctor Who* had been off the air for six years, save for a few repeats and a Children in Need extravaganza, meaning that scarcity had had plenty of time to create demand and the relaunch had an almost completely clean slate. So it was perhaps incongruous that it didn't use it. Instead, the promotional campaign emphasised that it was an old series that had been away for a long time, with the tagline "He's back and it's about time". And yet, in the same breath, all the trailers and press releases insisted that this would be a big-budget version of *Doctor Who* with slick special effects: obviously an attempt to address a perceived failing of the BBC-made series.

The movie included the Seventh Doctor and numerous other 'kisses to the past', but it put them into a story that was almost entirely unlike *Doctor Who*, and which, crucially, didn't give the viewer a sense of what an ensuing series would be like. Perhaps the best example of this contradiction could be found in the *Radio Times* promotion of the movie. It emphasised that it would be big-budget, that it would be an 'international' version of *Doctor Who,* accessible to a new audience... and then it had a 'Time Lord souvenir' pull-out positioning the Eighth Doctor as the latest in a wispy line of disembodied heads floating through a star-field, complete with a backwards-looking guide to the series, illustrated with photographs of Ken Dodd and the Kandy Man.

In this respect, the TV movie was another salutary lesson in how *not* to relaunch *Doctor Who*. Next time, it would be different... **DWM**

Continued next issue.

SECRETS OF STONEHENGE
THE BEST ALL-CHANNEL MAGAZINE
EAST ANGLIA
Radio Times
25-31 May 1996 72p
It's time to return...
Doctor Who the movie
SPRING BANK HOLIDAY MONDAY, BBC1
16-page Time Lord souvenir inside

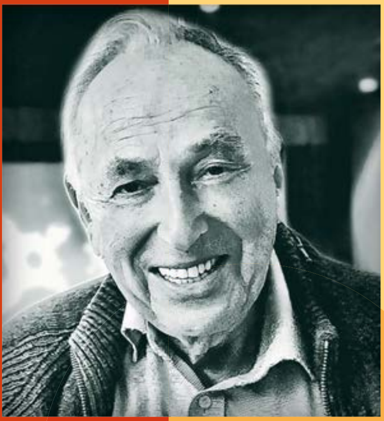
Above left: Sylvester McCoy as the Doctor in *Time and the Rani* (1987).

Above right: Paul McGann as the Doctor in the 1996 TV movie.

Left: The *Radio Times* for 25-31 May 1996 celebrated the return of *Doctor Who* with both a cover and a 16-page souvenir magazine.

Live Action

SIMON GUERRIER meets **ALVIN RAKOFF**, whose new memoir paints a vivid picture of his late wife, *Doctor Who* star Jacqueline Hill, and the studio where she worked.



Top: Director Alvin Rakoff was married to Jacqueline Hill, one of *Doctor Who*'s original stars.

The death of Sean Connery in October 2020 made front-page news around the world. Alongside coverage of Connery as the definitive James Bond, there was often a photograph from his first leading role – which he played opposite Jacqueline Hill, who was later cast as Barbara Wright in the earliest episodes of *Doctor Who*.

"That era is fast disappearing, isn't it?" says acclaimed director Alvin Rakoff, now 94, who married Jacqueline in 1958. There are, he says, "only a few of us around who can still recall it accurately. All the more reason to do so."

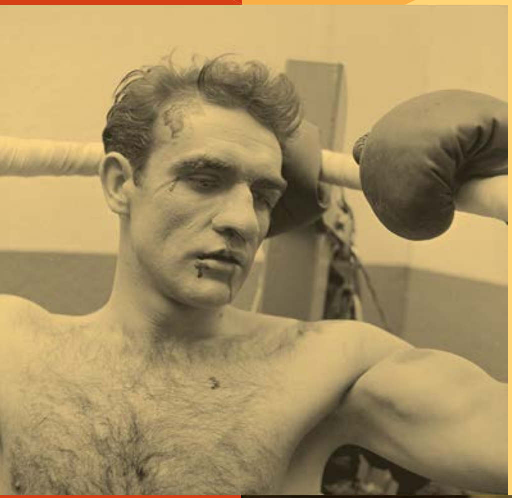
Alvin's new memoir was prompted by Connery's death, because in the weeks that followed it Alvin "was called by newspapers and radio and TV stations from all over the world who wanted to talk about Sean and his first leading role. There was a lot of interest."

And yet *I'm Just The Guy Who Says Action!* charts far more than a key moment in the life of one actor. We're also given a close-up view of a whole lost form of mass entertainment – live drama on TV.

As **Doctor Who Magazine** readers will know, much early television is missing from the archives. Alvin's production of the Rod Serling play *Requiem for a Heavyweight*, broadcast live on 31 March 1957 as part of the BBC's regular *Sunday Night Theatre* anthology series, was never recorded. Just as **DWM** has done with missing episodes of *Doctor Who*, Alvin has made use of an audio recording, photographs, his annotated scripts and his own memories to detail the process from commission to broadcast, and then what happened next.

"Nothing can compare to the director's role in live television," he says in the book. In film, a director is involved for single shots at a time, usually lasting minutes at most. With a stage play, the director can sit in the audience to watch an opening night's performance. But in live TV, says Alvin, "the director was in the control room, absolutely in charge of every second of every person in the studio. He had absolute control and was giving his all."

The result was that directors had enormous power. This can be seen in the way one-off plays were commissioned, which seems remarkable now. Alvin would simply be given a broadcast date by Michael Barry, the BBC's Head



Above: Sean Connery in his first leading role, as Harlan 'Mountain' McClintock *in Requiem for a Heavyweight*, a 1957 instalment of *Sunday Night Theatre*.

Right: Jacqueline Hill as Barbara Wright in a publicity shot for *Doctor Who*. The picture was taken in March 1964, during rehearsals for *Marco Polo*.

Left: Grace Carney (Jacqueline Hill) and McClintock in *Requiem for a Heavyweight*.

Below from top: Michael Barry, the BBC's Head of Drama, and Sir Basil Bartlett, the Head of the Script Department.

Bottom: The control room of Studio D at Lime Grove.

of Drama, usually with about eight weeks' notice. The director would then have to find a suitable play, get it adapted for television and organise all the departments to see it onto the screen.

Yet the BBC also had a separate department looking for TV material at the same time. “The Script Department was there to supply plays, ostensibly, for directors and producers such as me,” says Alvin. “But they weren't very good at it. Sir Basil Bartlett was the first head of the department, but had them running around finding stage plays and adapting them for television instead of fostering what television really needed: a new outlook and a new form of writer. It got a bit better when Donald Wilson [who later co-created *Doctor Who*] took over in 1955, and occasionally they would give me a script I *could* have done – though I can't remember if I ever did do anything they suggested. But they were more interested in on-running series and serials than one-off plays, because that's what was popular.”

The pressure on Alvin to present a new play from scratch was felt by all those around him.

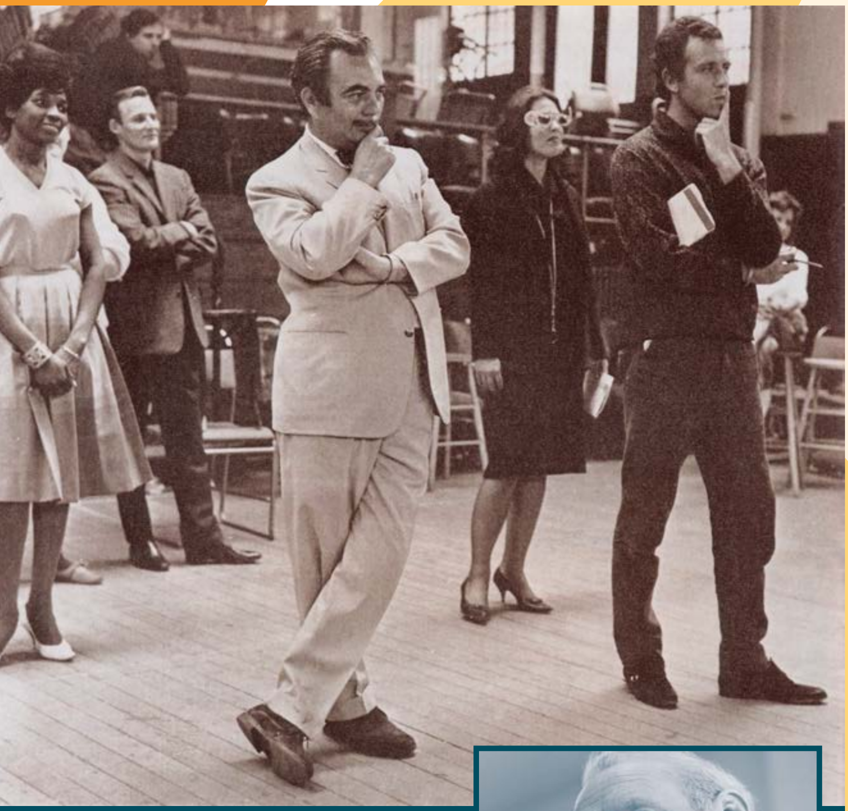
The pressure on Alvin to present a new play from scratch was felt by all those around him. With some candour, the book shows the impact of *Requiem for a Heavyweight* on his relationship with his leading lady – who was also his girlfriend at the time. A striking portrait emerges of Jacqueline Hill: hard-working, insightful, conscientious.

“She had this extraordinary experience as a child,” says Alvin. With little money in the family, “she had to leave school at 14 to make way for her younger brother. This was much to her regret, but she went to work at Cadbury's in Birmingham and, fortunately, Cadbury's had a theatre and needed actors. Jackie applied and did well there. They eventually suggested that she go to RADA. She applied and, because of her ability, got a scholarship. From there, she got a break, first with [actor-director] Sam Wanamaker, and then on and upwards.”

When Alvin is asked what Jacqueline was like in person, he's clearly not sure where to start. “How do you describe someone you lived with for 30-something years? She was self-contained. She had quietness. She had integrity. She had this ability to make people smile and laugh. She was quite a regal lady. The other thing that should be said is that she was very reticent about publicity. She didn't like going to the *Doctor Who* conventions. Carole Ann Ford [who played fellow companion Susan Foreman] tried to talk her into going to them several times, and Jackie did once [the DWAS Social in 1985], but she found it a bit of a strain. It wasn't her nature to do signings; she wasn't a fame-seeking person.”

In some ways, of course, Jacqueline was a woman of her times. “It seems incredible to me now that there was never any doubt that primarily she would do the cooking, admits Alvin in the book. “After a day's rehearsing, she headed for the kitchen, I headed for the script.” At the same time, the young couple were pushing against social conventions, not being married but living together in a Notting Hill garret. Living and working together could be awkward: Alvin recalls his response when Sean Connery suggested that his and Jacqueline's characters should kiss.

We get a good sense of Jacqueline's working methods, too: learning lines in bed, asking intelligent questions, keeping her distance from →



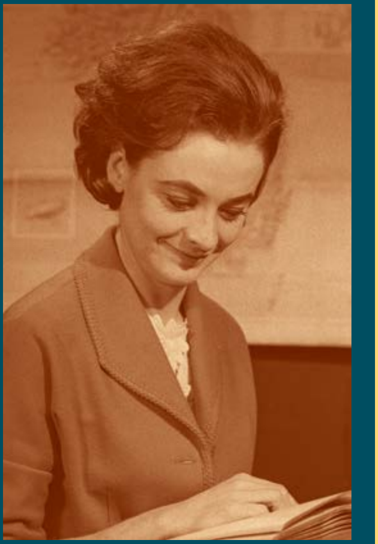
Losing Control

"The ability to record programmes in advance of broadcast changed the director's powers completely," says Alvin Rakoff.

"The moment you could do that, a director's control could be nullified. Somebody else could say, 'Oh, I didn't like that, let's do it again and this time could you…' Power was taken by the suits, as I call them, and the whole system of British television changed. I was a director-producer, but when Sydney Newman arrived as Head of Drama [in January 1963] he separated the two roles – and that was only possible because of pre-recording."

Under the new system, a producer and script editor would commission scripts, which would then be assigned to directors. Newman closed the BBC's Script Department but kept on Donald Wilson as Head of Serials under the new system. In March 1963, Wilson and Newman had their first discussions about an ambitious new series to be made in this way, with Verity Lambert joining as producer in June. "Our brief," Lambert recalled in **DWM** 20 years later, "was to 'use television' – that is, make use of all its resources and new developments."

Alvin's wife Jacqueline Hill had a leading role in this new endeavour. On 31 July 1963, she was issued with her contract to play Barbara Wright in *Doctor Who*.



Top left: Sydney Newman (centre) watches a rehearsal for *Armchair Theatre* in 1962.

Above right: Donald Wilson, the BBC's Head of Serials, pictured in 1963, the year he co-created *Doctor Who* with Sydney Newman.

Right: Jacqueline Hill as Barbara Wright in a publicity shot for *An Unearthly Child* (1963), the first episode of *Doctor Who*.

Top right: *Doctor Who* stars Carole Ann Ford, Jacqueline Hill, William Russell and William Hartnell in the Bridge Lounge of Television Centre on 20 October 1964.

"Jackie's performances were like her personality. Controlled. Still."

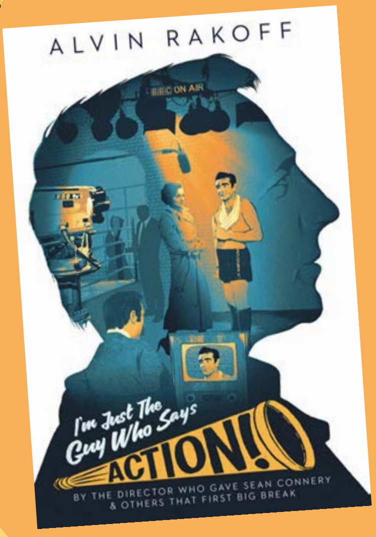
→ Alvin in rehearsals in order to keep things professional. In the book, Alvin says, "Jackie's performances were like her personality. Controlled. Still. But conveying depth, to which the viewer was not allowed to see the surface."

At one point, she shrewdly elucidated a problem with Connery's performance. "Acting, especially a two-handed scene, is like ping pong," Alvin recalls her as saying, with "the ball bouncing back and forth between players. Sean sometimes hangs onto the ball [and] it's hard to hit it back." But in an unguarded moment Jackie shared such insights about Connery with Michael Barry, and Alvin is honest about the ructions that followed – a powerful drama in itself.

The result was that the live recording was especially tense. Alvin brilliantly conjures the atmosphere. Studio D at Lime Grove was so small that one set had to be constructed *while* a scene was playing out, Jacqueline having to improvise a hesitation when the set she was due to walk into wasn't quite ready. Then a film sequence, being played into the studio, tore right down the middle…

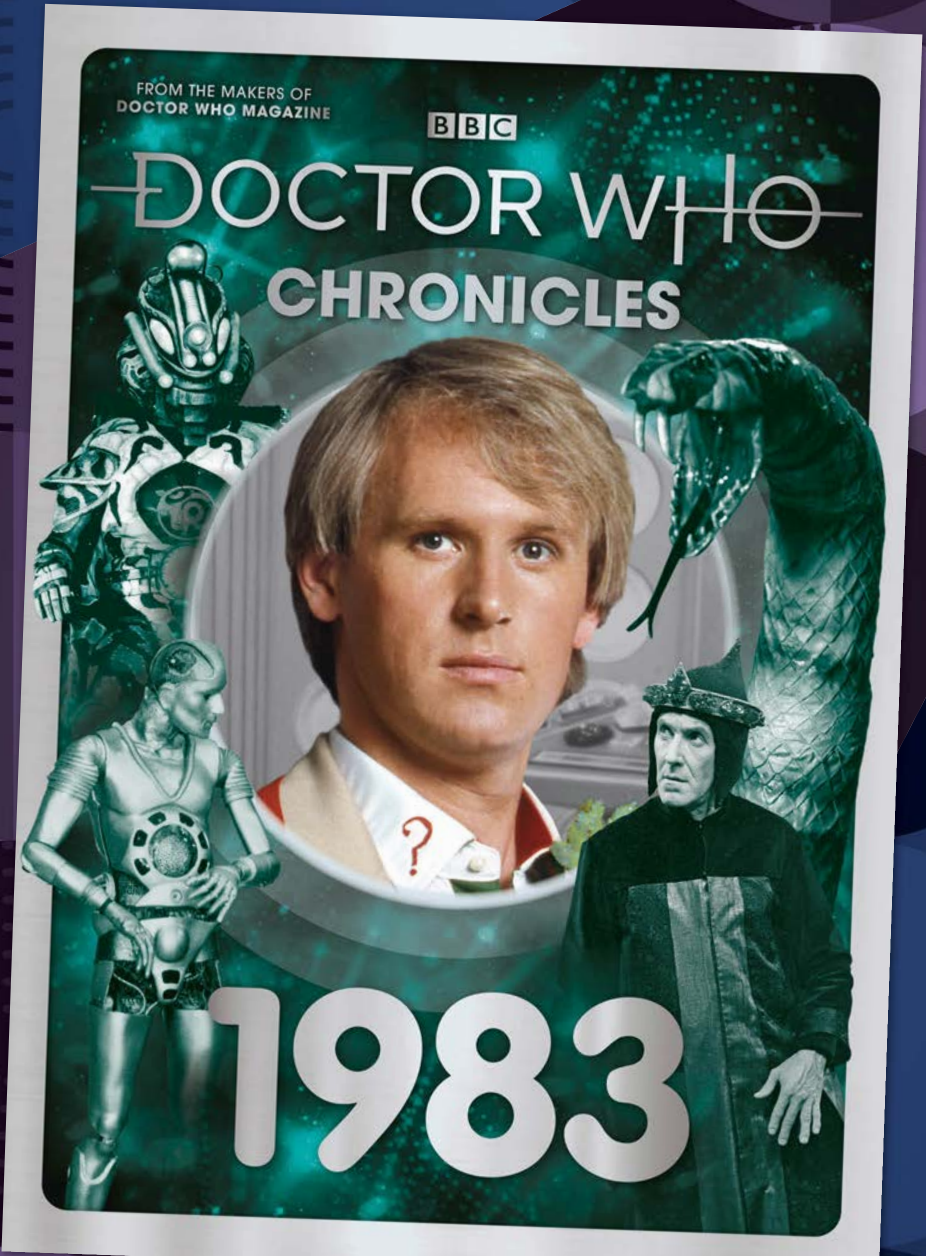
There was also the threat of industrial action, and the etiquette of buying drinks for cast and crew in the British Prince pub down the road. Alvin even tells us what the studio smelled like, with the small canteen block offering overcooked vegetables "swirling in a mess that had the same appeal and colour, grey, as a floor-washer's bucket."

Had anything changed by 1963, when Jacqueline was recording *Doctor Who* in the same studios? "Not much," says Alvin. "They still had the single-lens cameras. For each shot, you had to select the lens in advance. They brought in zoom cameras later that made it easier for directing. But aside from technical advances like that, it was very much the same. It was all wires and pieces of string holding it together when we did *Requiem for a Heavyweight*, and it was all wires and pieces of string holding it together when Jackie did *Doctor Who*!" **DWM**


ALVIN RAKOFF
BBC ON AIR
I'm Just The Guy Who Says ACTION!
BY THE DIRECTOR WHO GAVE SEAN CONNERY & OTHERS THAT FIRST BIG BREAK

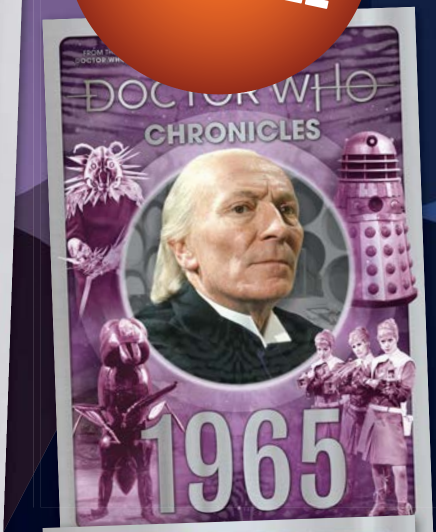
I'm Just The Guy Who Says Action! by Alvin Rakoff is available now, RRP £9.99.

The third issue in a new series of bookazines examining the landmark years of *Doctor Who*'s history...



FROM THE MAKERS OF
DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1983

ALSO AVAILABLE



DOCTOR WHO
CHRONICLES
1965

FROM THE MAKERS OF
DOCTOR WHO MAGAZINE
BBC
DOCTOR WHO
CHRONICLES
1975

ARC OF INFINITY
GERALD FLOOD
PAGES OF HISTORY

Available NOW from *panini.co.uk* and selected branches of
WH Smith while stocks last, price £9.99.
Also available digitally from *pocketmags.com* price £8.99. Panini magazines

DOCTOR WHO
AT CHILDHOOD'S END
DOCTOR WHO THE WITCHFINDERS JOY WILKINSON
STAR TALES
COMBAT MAGICKS
POLICE BOX

HiFive Inventor
A
B

A WOMAN'S PLACE IS IN THE TARDIS

DOCTOR WHO THE OFFICIAL ANNUAL 2019
DOCTOR WHO THE OFFICIAL ANNUAL 2020
DOCTOR WHO THE OFFICIAL ANNUAL 2021
DOCTOR WHO MISTRESS OF CHAOS
THE RUNAWAY TARDIS
THE THIRTEENTH DOCTOR · A NEW BEGINNING
THE THIRTEENTH DOCTOR · HIDDEN HUMAN HISTORY
THE THIRTEENTH DOCTOR · OLD FRIENDS
THE THIRTEENTH DOCTOR · THE OUT OF MIND
A TALE OF TWO TIME LORDS · A LITTLE HELP FROM MY FRIENDS
ALTERNATING CURRENT
DR. THIRTEENTH
DOCTOR WHO AT CHILDHOOD'S END Sophie Aldred
DOCTOR WHO STAR TALES
DOCTOR WHO MOLTEN HEART UNA McCORMACK
DOCTOR WHO COMBAT MAGICKS STEVE COLE
DOCTOR WHO THE GOOD DOCTOR JUNO DAWSON
BBC BOOKS

DOCTOR WHO
THIRTEENTH DOCTOR SONIC SCREWDRIVER

The Thirteenth Doctor

There are fans all over the world who want the latest merchandise from the latest Doctor. JAMIE LENMAN meets some of the most up-to-date collectors.

BBC
DOCTOR WHO
5+
POLICE BOX
WITH SONIC SCREWDRIVER ACCESSORY
THIRTEENTH DOCTOR
ACTION FIGURE (5.5"/14cm Scale)

Collecting is a funny sort of pastime.

You might start with a single book and end up with a purpose-built library tacked onto the end of your house. You might invest thousands in a single franchise, and then throw it all away if you don't care for the latest instalment. With a property as long-lived as *Doctor Who*, many fans have found their interest waxing and waning over the years, with their collections following suit.

One such fan is Simon Peak, a café supervisor from Colchester, who's been watching the show since the 1970s. "I had an extensive collection of *Doctor Who* merchandise, from a complete Target collection to various other books and toys and basically anything *Who*-related I could get my hands on," he says. "But time passed, and the show went off air just as I was entering my late teens. As a result, I started to lose interest and offloaded most of my collection at various boot sales."

In these situations, all it can take is a sudden spark to reignite the flame of fandom, and this is what happened with Jodie Whittaker's casting as the Thirteenth Doctor. "I don't know exactly what changed," says Simon. "When I purchased my first Thirteenth Doctor merchandise, Jodie's first full episode hadn't even aired. But at that point, just those precious few seconds at the end of [2017's] *Twice Upon a Time* already had me super-hyped."

With fingers twitching and pockets jingling, Simon's primary purchase for collection 2.0 represented a vital link to the good old days. "My first item of merchandise was the original ten-inch action figure. Aside from my aforementioned 'Thirteen' hype, I think there was also perhaps a little sense of coming full circle when I bought it. The last *Doctor Who* figure that I'd owned was the Denys Fisher Fourth Doctor doll, which I'd got for Christmas when I was very young."

With its soft clothes and similar scale, Character Options' Thirteenth Doctor Adventure Doll could well be from the same line as Denys Fisher's famous assortment. The doll's familiar feel inspired Simon to undertake a peculiar quest. "My current stash isn't perhaps as big as some of the wonderful collections people have already been sharing, but I did achieve the goal I began aiming for, which was to own 13 Thirteens!"

Luckily for Simon, we're currently in something of a golden age of merchandising, with dolls and action figures available in →

Opposite page, left to right, top to bottom: Some of Michelle Arnold's collection; the HiFive Inventor Coding Kit; some of Mariah Turner's t-shirts; part of Simon Peak's library; the Thirteenth Doctor's sonic screwdriver from Se7en20; a ceramic mug from Se7en20; Big Chief's Thirteenth Doctor figure; a scarf by Lovarzi; Antonella Lo Scalzo's cardboard cut-outs.

Top left: An enamel pin badge from Eaglemoss.

Top right: Character Options' Thirteenth Doctor action figure.

Above: Collector Simon Peak.

Left: Simon Peak's prized collection of '13 Thirteens'.

> **“My favourite is the *Spyfall* figure. I loved her in that tuxedo!”** **Michelle Arnold**

→ every conceivable shape and size, all based on the same incarnation of the character. “There are so many different options for the Thirteenth Doctor figures,” marvels Taylor Braithwaite, a photography student from Surrey. “My favourites are the Character Options 5.5” action figure, as it goes perfectly with the Character Options ‘Friends & Foe of the Thirteenth Doctor’ set *and* the Character Options Thirteenth Doctor’s TARDIS. It allows you to collect the whole ‘fam’, and they all fit together perfectly.”

Meanwhile, figurine-makers Eaglemoss have embraced the recent episodes as a way of swelling their already huge Hero Collector line. What these diminutive statues lack in pose-ability they more than make up for in variety.

“The Hero Collector figures, being tiny, can’t be as detailed, but I love that they have the Doctor in so many different costumes,” says Michelle Arnold, a writer and teacher’s aide from Illinois, USA. “My favourite is the *Spyfall* one, since I loved her in that tuxedo. I hope they make more, because there are some variations they still haven’t covered.”

Taylor Braithwaite is also a fan of these miniature models, having gathered a gaggle of Gallifreyans for her collection. “The Eaglemoss figures of the Thirteenth Doctor standing next to the Master and the Fugitive Doctor look so powerful,” she enthuses. But powerful as they might appear on a bookshelf, you can’t really hug a statue, can you? Taylor has the situation covered. “My favourite piece of Thirteenth Doctor merchandise is my Build-a-Bear plushie,” she says, grinning. “I love how adorable it is, and also how accurate the costume is.”

Australian collector Alex Munday was also drawn in by the cuddle-factor, determined to go to any lengths to obtain one of Children in Need’s limited-edition soft toys. “Since COVID, and particularly during various lockdowns, it has taken a really long time to receive parcels that have originated from overseas,” she explains. “For example, we had to use a third-party forwarding service to get the Jodie bear.” After its long journey, this special item has pride of place in Alex’s collection and provides her with immense comfort. “It sits on a shelf in my work-from-home office, so I’ve had a lot of time to appreciate it over the past 17 months,” she says, reflecting on her change in circumstance. “It keeps me company. The bear, my two Jodie figurines and my cat are my only in-person work colleagues now!”

In terms of sheer cuteness, however, even these furry friends can’t compete with the kawaii colossus that is Funko, the American collectables company whose range of vinyl ‘Pops’ have successfully invaded stores worldwide. With almost 50 different *Who* figures to choose from (including three different TARDISes), these bobble-headed beauties can be a great entry-point into a particular franchise.

“Funko Pops are so fun and the easiest place to start collecting because of their cheaper price,”

She's the definition of impossible

Above left: The Doctor as seen in *Spyfall* (2020), from the Eaglemoss figurine collection.

Above centre: Some of Taylor Braithwaite’s collection.

Above right: Taylor Braithwaite channels the Thirteenth Doctor.

Right, inset above: Collector Alex Munday.

Right: Collector Michelle Arnold; the Thirteenth Doctor Build-a Bear; Alex Munday’s limited edition Children in Need Build-a-Bear.

POSTER PERFECT

BBC
DOCTOR WHO

They say a picture can paint a thousand words, and if there's one thing *Doctor Who* is good at, it's creating memorable images. With her chunky boots and cheeky culottes, the Thirteenth Doctor's silhouette is considered iconic by many fans.

"The first piece of *Doctor Who* merchandise I got hold of was a promotional poster for Series 11 [2018], where Thirteen and the TARDIS stand in silhouette in a deep blue sunset," says Taylor Braithwaite. For Italy's Antonella Lo Scalzo, it was this same image that forged her indelible link with the show. "It's a beautiful shot: the landscape and also the Doctor's pose with the new costume," she says. "I bought the poster as soon as I saw it."

Some folks just have to go bigger, like Mariah Turner in Ohio, who managed to get her hands on an enormous canvas meant for public display. "I was searching eBay for Thirteenth Doctor merch... I found someone who sells unused subway posters from various genres of TV and film, and they had a Series 11 poster," she says. "It's currently taped on my wall since we live in a rental, but we're moving house in a couple of weeks, when it will be permanently fixed to my wall with wallpaper glue. It's probably the most unique item I have."

Just be careful peeling that tape off...

IT'S ABOUT TIME
BBC
BBC AMERICA
DOCTOR WHO
GLOBAL PREMIERE OCTOBER 7
#DOCTORWHO

says Taylor. "A piece of Thirteen-era merch I'd really like to see would be a Yaz Khan Funko – Mandip Gill would look amazing in Funko form."

In the Philippines, podcaster Jossa Manalili is pleased as punch with her Jodie-era Pops, including the 'goggles' Doctor (as seen briefly in 2018's *The Woman Who Fell to Earth*) and the reconnaissance Dalek from 2019's *Resolution.* "They're cute, lovely and full of awesomeness," she says, smiling. "I bought those from a local geek shop called Filbars, where most of the other *Doctor Who* Funkos and comics are usually sold." Jossa is part of a burgeoning nest of *Who* fans who meet at gatherings like Quezon City ComicCon. "It's quite a small fan community compared to the bigger ones like Marvel and the anime industry, which are the most common in the Philippines," she says. "It's quite difficult to buy *Who* merchandise."

One item that's become particularly hard to get hold of, regardless of your geographical location, is the exclusive Thirteenth Doctor Funko Pop that was made for San Diego Comic-Con in 2019 – desired by collectors because it's the only one to feature Jodie Whittaker wearing her trademark coat.

"It's a little frustrating that Funko only released a Pop vinyl of Thirteen in her full costume as an SDCC exclusive, which means it's a tad pricey these days," says Simon from Colchester. Mariah Turner from Ohio is similarly frustrated. "I really want the SDCC exclusive Funko of Thirteen in her coat – I have all of the other Thirteen-era Funkos except that one."

One collector in Tropea, Italy, went to great lengths to obtain the plastic prize, though she doesn't regret it for a moment. "It was delivered on 28 January 2019," says Antonella Lo Scalzo, setting the scene. "It was raining and very cold. The postman called me, telling me to go out of the house and that he would arrive in five minutes, but instead he took more than 20 minutes. The result was that in the evening I had a high fever, but I was still very happy with the new addition to my collection."

Of course, if you're *that* keen on Jodie's coat (and it sounds like Antonella could have done with one herself), then you could always buy a wearable replica. That's exactly what Michelle Arnold did. "I've worn it in pouring rain and stayed completely dry underneath," says Michelle, rubbing it in. "It's just a really solid coat. It's got an inner pocket for my sonic, and I feel like a Time Lord when I'm wearing it."

Since 2009, the US-based company Her Universe has been offering 'fashion for fangirls' from a variety of famous franchises, with the Doctor's hooded mac as part of their extensive *Who* range. Among their→

Funko
Rock Candy
THIRTEENTH DOCTO

POP!
TELEVISION
BBC
DOCTOR WHO
THIRTEENTH DOCTOR
VINYL FIGURE / FIGURINE EN VINYLE
FIGURA DE VINIL

Top left: The poster featuring the photo taken by actor Shaun Dooley during the location shoot for *The Ghost Monument* (2018).

Top right: Mariah Turner's poster of the Thirteenth Doctor.

Above inset: Collector Antonella Lo Scalzo.

Above: Funko's Rock Candy figure.

Left: Collector Jossa Manalili; the Funko Pop 'goggles' Doctor; the Funko Pop created for 2019's San Diego Comic-Con.

Left from top: Collector Mariah Turner; Mariah is learning to code with the HiFive Inventor; the HiFive packaging.

Right and far right inset: Some of Elizabeth Wetzel's Thirteenth Doctor clothing, and Elizabeth cosplaying as the Doctor.

Below right inset: *The Witchfinders* (Target, 2021) is the only Thirteenth Doctor novelisation to date.

Bottom: Some of Antonella Lo Scalzo's books.

CODER WHO

The days of simply buying a hand-held computer game are well behind us. With Tynker's HiFive Inventor Coding Kit, you can create your own adventures for the Doctor.

Although the BBC has previously dabbled in online coding games like 2015's *The Doctor and the Dalek,* the HiFive represents the first piece of physical, programmable merchandise connected with the show. Mariah Turner is a proud owner of this smart bit of tech. "I actually won mine in a draw held by a Twitter fan account," she says. "The coding is fun and easy to learn. If I can figure it out, anyone can! I'm hoping to introduce my roommate's little girl to coding via the HiFive very soon."

HiFive
Tynker
BBC LEARNING

The set comes with a cute, hand-shaped receiver boasting a bank of multi-coloured LEDs, along with everything needed to hook it up to a computer and an instructional course.

"So far, I'm still working my way through the lessons," says Mariah. "Using the block coding, I've gotten it to light up with alternating colours/pictures, and play music."

Beyond books and dolls, the HiFive represents a novel way for fans to interact with the show. "Having the Thirteenth Doctor walk you through little missions on alien worlds will never not be fun," says Mariah.

Fingers crossed for a 'Build-your-own-K9' under the Christmas tree, eh?

DOCTOR WHO
HiFive
Inventor Coding Kit
Tynker
BBC LEARNING
TAKE CODING TO THE NEXT LEVEL!
AGES 7+
hifiveinventor.com

→ many devotees is Elizabeth Wetzel from Indiana. "The Her Universe striped navy shirt was the first thing I purchased," she says. "I'm usually a closet cosplayer and I knew when I saw Thirteen's costume it would be hard to source everything at the local thrift store. I was so glad Her Universe came out with some screen-accurate pieces. I bought the coat next and I love it." As a regular convention-goer, Elizabeth was delighted when Billie Piper complimented her outfit at Lexington Comic & Toy Con in 2019. "It was so amazing to reunite Rose Tyler and the Doctor," she beams.

"I love my cosplay because the Thirteenth Doctor's outfit is something that my non-feminine, plus-size self can feel comfortable in," says Mariah Turner, who also adores her replica of the Doctor's signature ear-cuff. "I love the design and the meaning it has for the Doctor," she adds. "I wear it when I cosplay and any other time I feel like it."

BBC
DOCTOR WHO
THE WITCHFINDERS
JOY WILKINSON

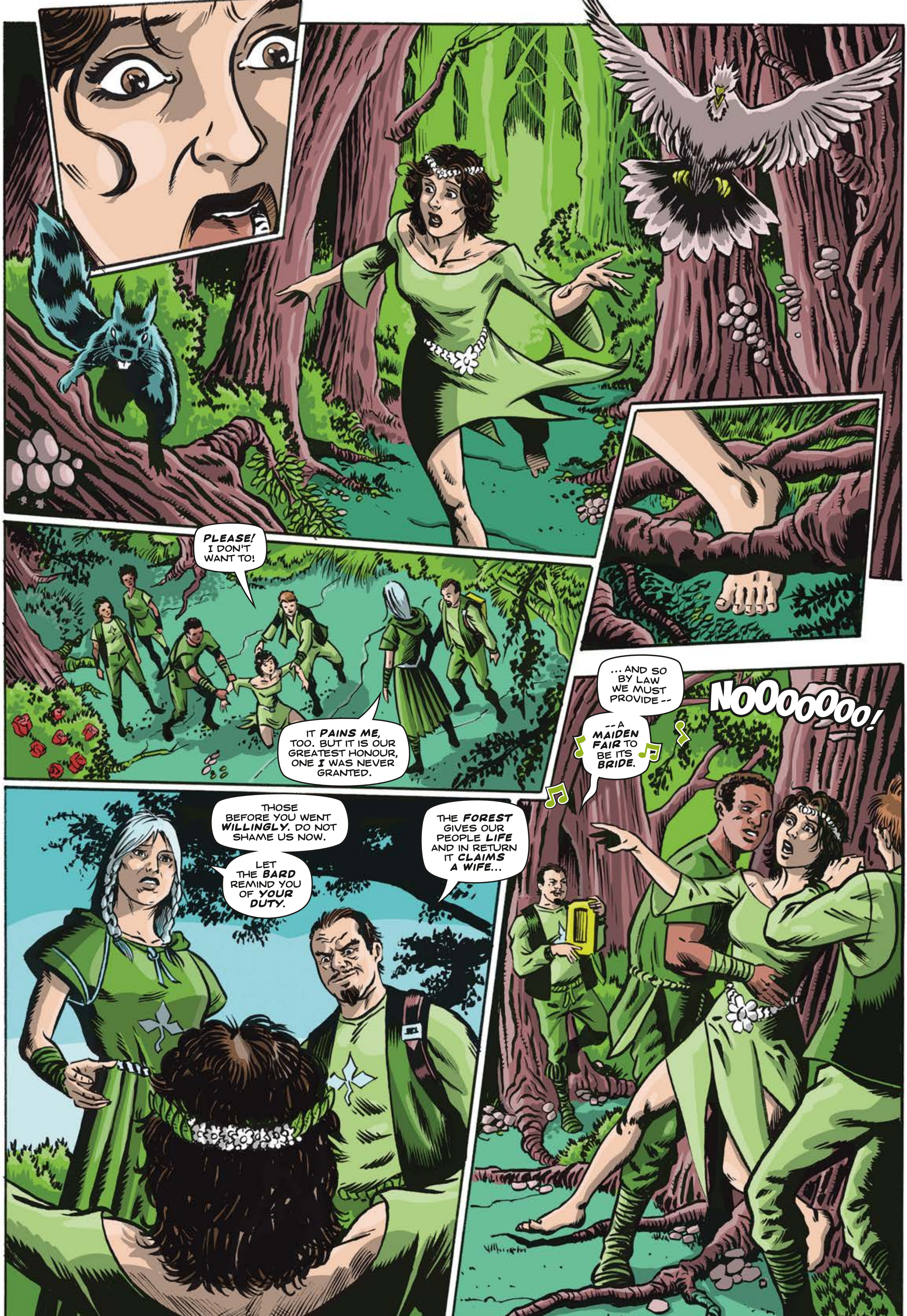
Over in Europe, Antonella is looking to enlarge her Thirteenth Doctor library. "Very few of the books have been translated into Italian," she says forlornly. "Of the ones I read, I loved *Combat Magicks*, *Star Tales* and *At Childhood's End*." Still, it can be tricky finding precious hours to absorb even these scant titles. "I have little time to read," she says, before hitting upon a winning solution. "Sometimes I think I'd like to board the TARDIS to go into the Vortex. Then I'd have *plenty* of time to read!"

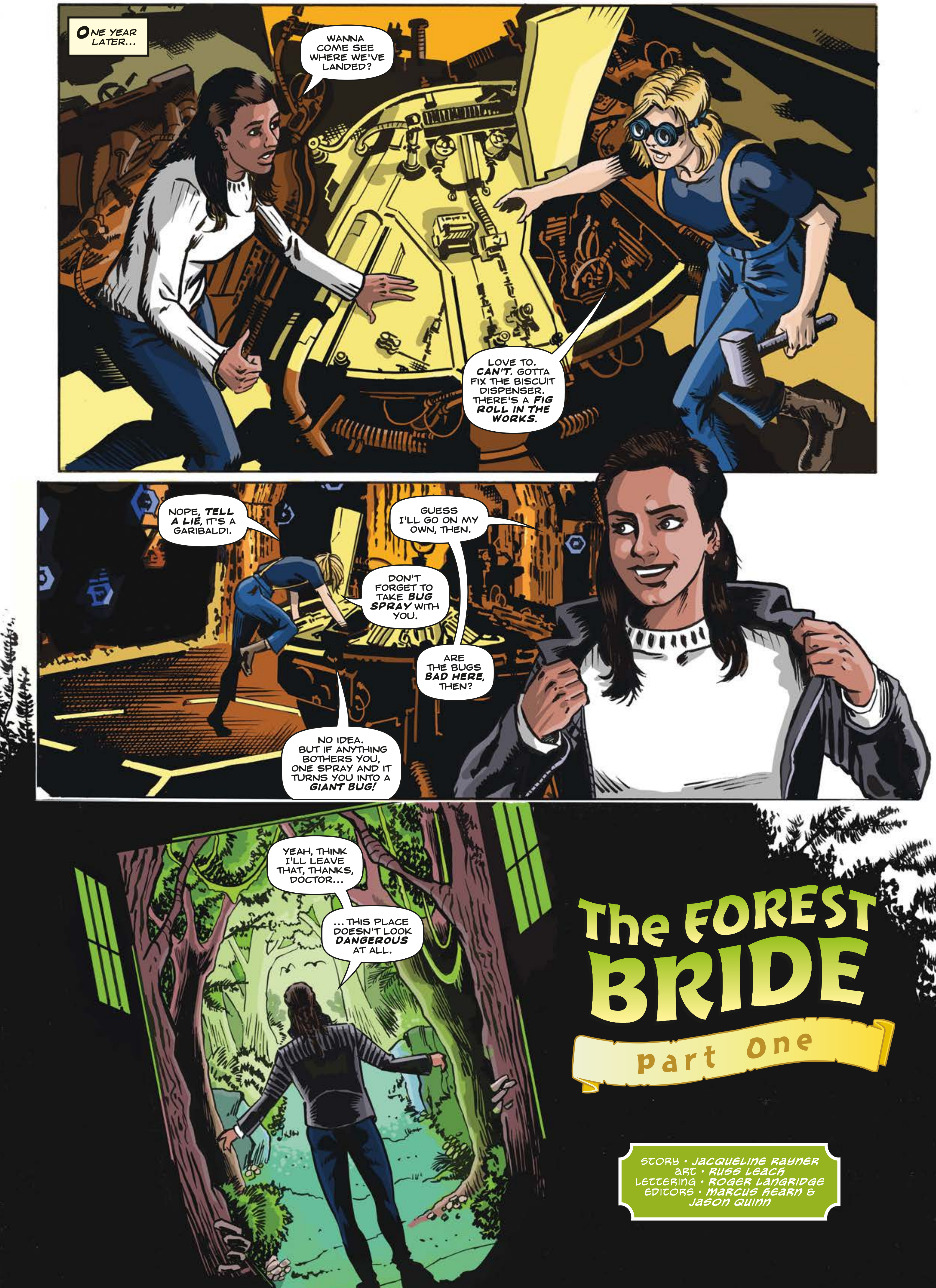
In addition to the three novels in the main range, the Thirteenth Doctor also features in a pair of David Solomons books aimed at younger readers, as well as a new series offering twists on famous fairy tales. "My favourite book is *The Wonderful Doctor of Oz* by Jacqueline Rayner," says Taylor Braithwaite. "I love how dark the story is, yet it's still perfectly funny and captures this era's companions perfectly."

Michelle from Illinois ruminates on the differing writing styles: "The BBC books tend to have the sort of tales that would make good TV stories, so it feels like you're getting an extra episode. They also do a great job of examining the companions' inner thoughts. David Solomons' books are particularly cheeky and sometimes make me laugh out loud – good for when you want a lighter, more fun read." For Michelle, however, there's one clear winner on the bookshelf. "The Target novelisation of [2018's] *The Witchfinders* is my favourite," she says. "Not only was it fascinating to get more detail on that episode, including scenes that weren't in the show, but I really enjoyed being able to read the Doctor's thought process in several scenes. It gave me a deeper appreciation not only for the episode, but for the Doctor herself."

Indeed, it's this strong sense of admiration for the central character that seems to drive collectors of Thirteenth Doctor paraphernalia, rather than the thrill of hunting for rare finds or an overarching need for completism. "I'm fascinated by her kindness and sweetness, but also her very sparkling energy," says Antonella. "She's so full of hope. And Jodie embodies everything the Doctor represents very well – she's a perfect ambassador."

In the USA, Mariah feels her mass of merch – and what it represents – has helped her through tough times. "Jodie, and her portrayal of the Thirteenth Doctor, has been a source of strength for me, especially as a healthcare worker during a global pandemic," she says. "My collection is a reminder of that. I'm surrounded by the character that inspires me the most." **DWM**

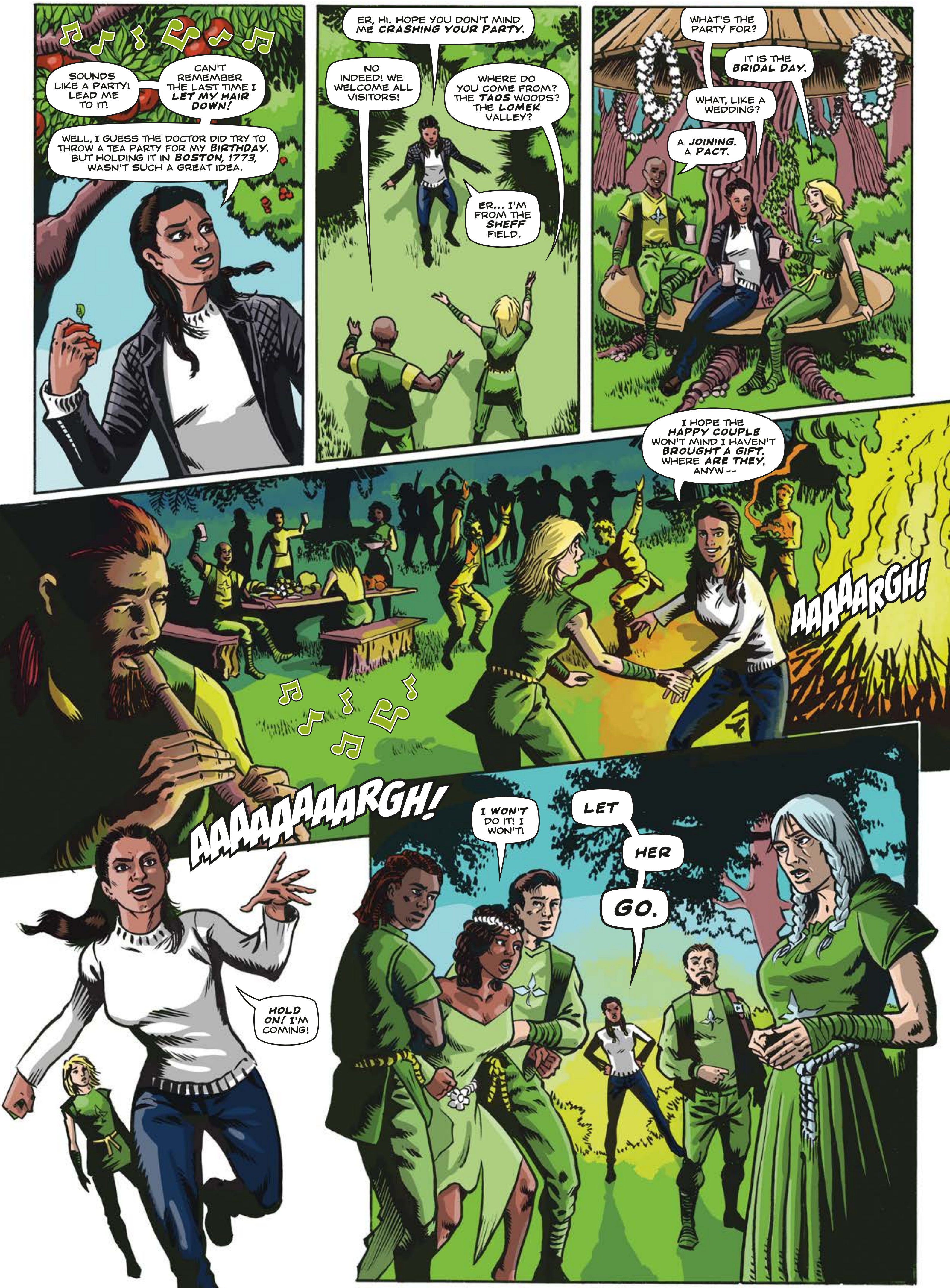

PLEASE! I DON'T WANT TO!
IT PAINS ME, TOO. BUT IT IS OUR GREATEST HONOUR, ONE I WAS NEVER GRANTED.
THOSE BEFORE YOU WENT WILLINGLY. DO NOT SHAME US NOW.
LET THE BARD REMIND YOU OF YOUR DUTY.
THE FOREST GIVES OUR PEOPLE LIFE AND IN RETURN IT CLAIMS A WIFE...
...AND SO BY LAW WE MUST PROVIDE--
--A MAIDEN FAIR TO BE ITS BRIDE.
NOOOOOOO!

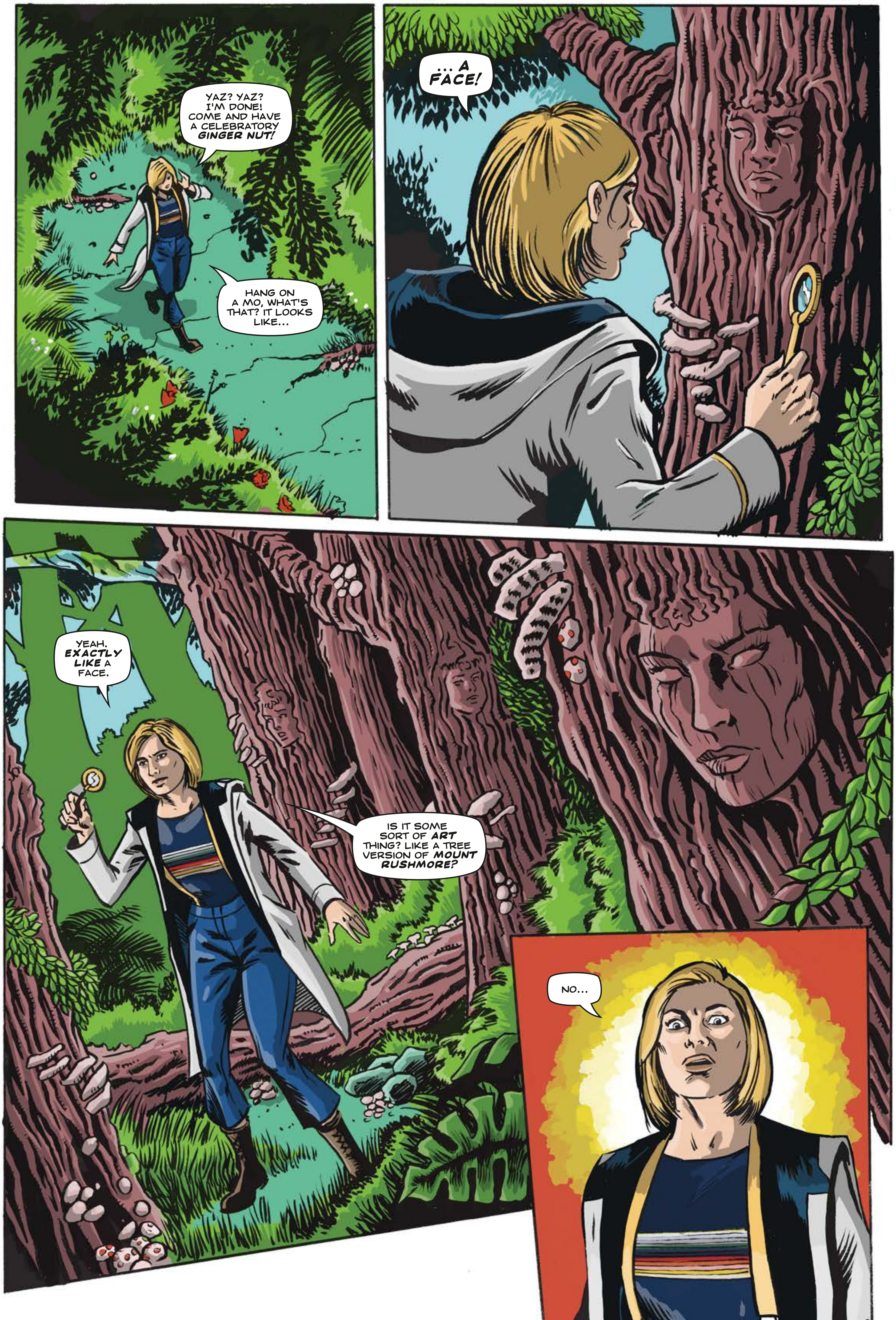

ONE YEAR LATER...
WANNA COME SEE WHERE WE'VE LANDED?
LOVE TO. **CAN'T.** GOTTA FIX THE BISCUIT DISPENSER. THERE'S A **FIG ROLL IN THE WORKS.**
NOPE, **TELL A LIE,** IT'S A GARIBALDI.
GUESS I'LL GO ON MY OWN, THEN.
DON'T FORGET TO TAKE **BUG SPRAY** WITH YOU.
ARE THE BUGS **BAD HERE,** THEN?
NO IDEA. BUT IF ANYTHING BOTHERS YOU, ONE SPRAY AND IT TURNS YOU INTO A **GIANT BUG!**
YEAH, THINK I'LL LEAVE THAT, THANKS, DOCTOR...
...THIS PLACE DOESN'T LOOK **DANGEROUS** AT ALL.

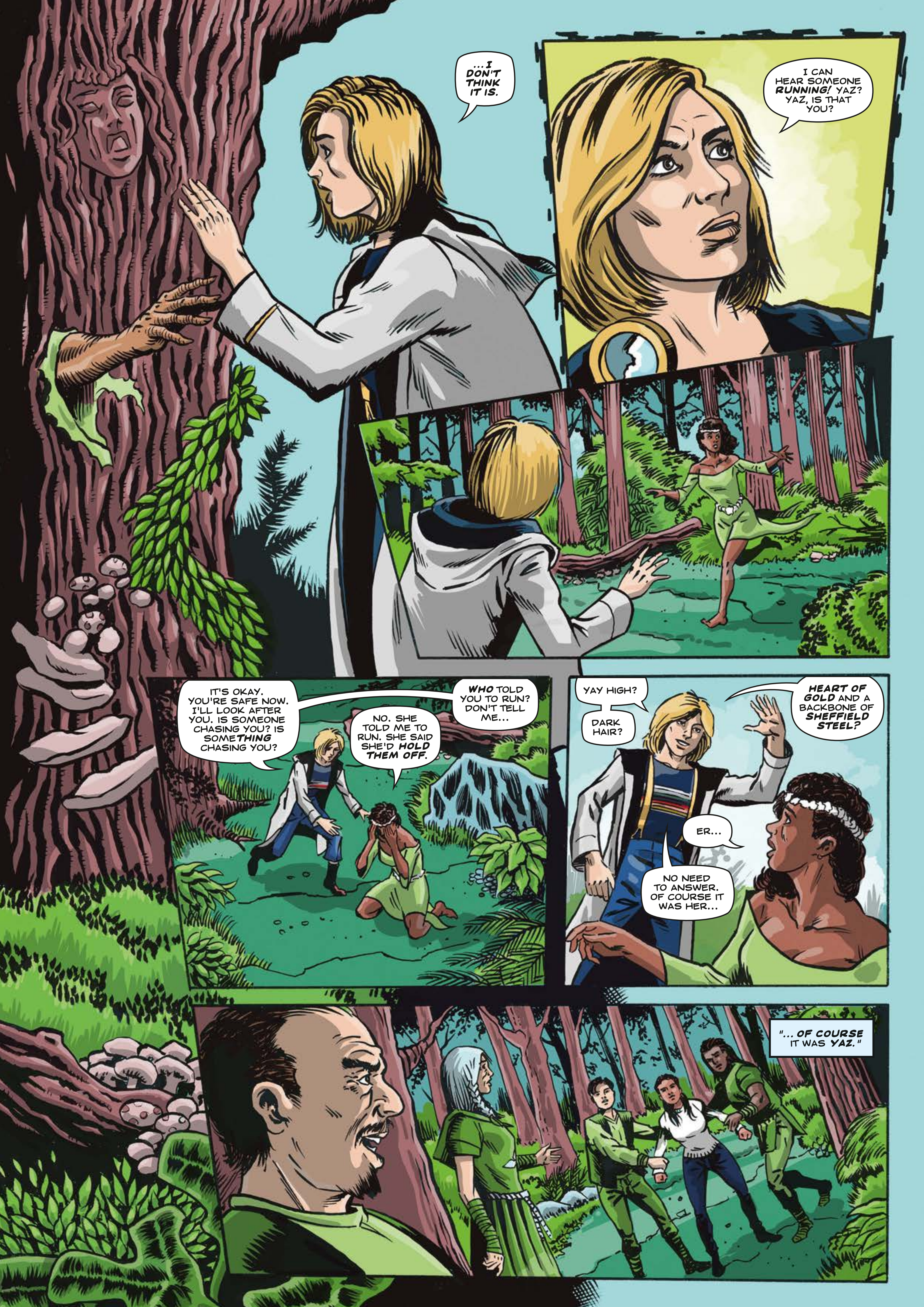
The FOREST BRIDE

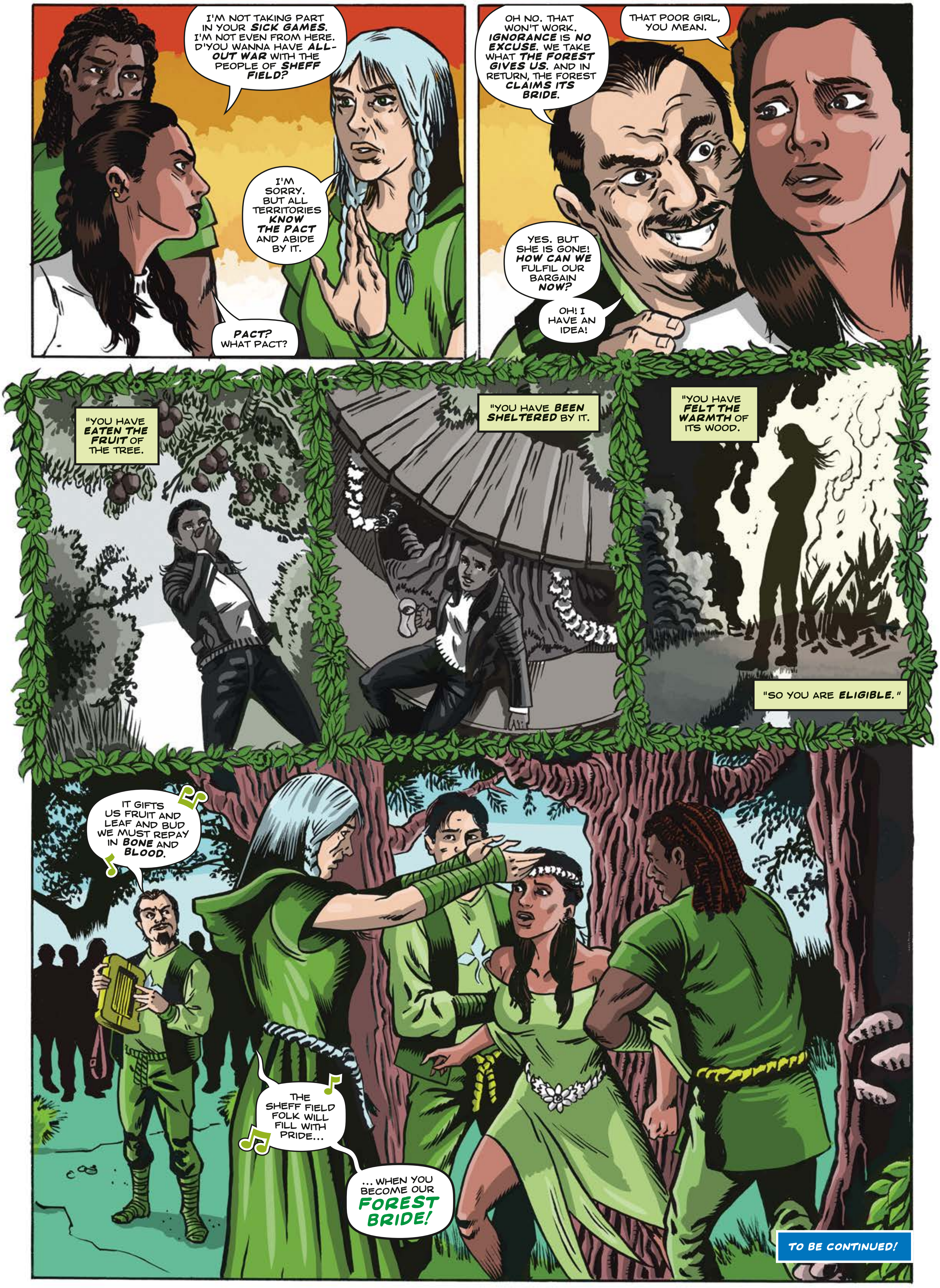
part One

STORY · JACQUELINE RAYNER
ART · RUSS LEACH
LETTERING · ROGER LANGRIDGE
EDITORS · MARCUS HEARN & JASON QUINN


SOUNDS LIKE A PARTY! LEAD ME TO IT!
CAN'T REMEMBER THE LAST TIME I LET MY HAIR DOWN!
WELL, I GUESS THE DOCTOR DID TRY TO THROW A TEA PARTY FOR MY BIRTHDAY. BUT HOLDING IT IN BOSTON, 1773, WASN'T SUCH A GREAT IDEA.
ER, HI. HOPE YOU DON'T MIND ME CRASHING YOUR PARTY.
NO INDEED! WE WELCOME ALL VISITORS!
WHERE DO YOU COME FROM? THE TAOS WOODS? THE LOMEK VALLEY?
ER... I'M FROM THE SHEFF FIELD.
WHAT'S THE PARTY FOR?
IT IS THE BRIDAL DAY.
WHAT, LIKE A WEDDING?
A JOINING. A PACT.
I HOPE THE HAPPY COUPLE WON'T MIND I HAVEN'T BROUGHT A GIFT. WHERE ARE THEY, ANYW --
AAAAARGH!
AAAAAAAARGH!
HOLD ON! I'M COMING!
I WON'T DO IT! I WON'T!
LET
HER
GO.


YAZ? YAZ? I'M DONE! COME AND HAVE A CELEBRATORY **GINGER NUT!**
HANG ON A MO, WHAT'S THAT? IT LOOKS LIKE...
... A **FACE!**
YEAH. **EXACTLY LIKE** A FACE.
IS IT SOME SORT OF **ART** THING? LIKE A TREE VERSION OF **MOUNT RUSHMORE?**
NO...


...I DON'T THINK IT IS.
I CAN HEAR SOMEONE RUNNING! YAZ? YAZ, IS THAT YOU?
IT'S OKAY. YOU'RE SAFE NOW. I'LL LOOK AFTER YOU. IS SOMEONE CHASING YOU? IS SOMETHING CHASING YOU?
NO. SHE TOLD ME TO RUN. SHE SAID SHE'D HOLD THEM OFF.
WHO TOLD YOU TO RUN? DON'T TELL ME...
YAY HIGH?
DARK HAIR?
HEART OF GOLD AND A BACKBONE OF SHEFFIELD STEEL?
ER...
NO NEED TO ANSWER. OF COURSE IT WAS HER...
"...OF COURSE IT WAS YAZ."


I'M NOT TAKING PART IN YOUR SICK GAMES. I'M NOT EVEN FROM HERE. D'YOU WANNA HAVE ALL-OUT WAR WITH THE PEOPLE OF SHEFF FIELD?
I'M SORRY. BUT ALL TERRITORIES KNOW THE PACT AND ABIDE BY IT.
PACT? WHAT PACT?
OH NO. THAT WON'T WORK. IGNORANCE IS NO EXCUSE. WE TAKE WHAT THE FOREST GIVES US. AND IN RETURN, THE FOREST CLAIMS ITS BRIDE.
THAT POOR GIRL, YOU MEAN.
YES. BUT SHE IS GONE! HOW CAN WE FULFIL OUR BARGAIN NOW?
OH! I HAVE AN IDEA!
"YOU HAVE EATEN THE FRUIT OF THE TREE.
"YOU HAVE BEEN SHELTERED BY IT.
"YOU HAVE FELT THE WARMTH OF ITS WOOD.
"SO YOU ARE ELIGIBLE."
IT GIFTS US FRUIT AND LEAF AND BUD WE MUST REPAY IN BONE AND BLOOD.
THE SHEFF FIELD FOLK WILL FILL WITH PRIDE...
...WHEN YOU BECOME OUR FOREST BRIDE!
TO BE CONTINUED!

WHO ONE

For all things Doctor Who since 1989!

PO Box 136, Sandown, Isle of Wight PO36 6DW
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

New Adventures – All New

Birthright	£20.00
Cat's Cradle: Witch Mark	£10.00
Deceit	£10.00
Dimension Riders	£10.00
Eternity Weeps	£15.00
Falls the Shadow	£15.00
First Frontier	£20.00
Human Nature	£25.00
Iceberg	£20.00
Infinite Requiem	£10.00
Left-Handed Hummingbird	£15.00
Legacy	£20.00
Lucifer Rising	£10.00
Nightshade	£10.00
No Future	£15.00
Parasite	£10.00
Pit	£20.00
Return of the Living Dad	£15.00
St. Anthony's Fire	£10.00
Sanctuary	£20.00
Set Piece	£10.00
Shakedown	£25.00
Sky Pirates!	£15.00
Sleepy	£25.00
Strange England	£15.00
Theatre of War	£10.00
Tragedy Day	£15.00
Transit	£20.00
Warchild	£30.00
Warlock	£10.00
White Darkness	£10.00
Near Mint Condition	
Conundrum	£20.00
Death & Diplomacy	£25.00
Highest Science	£20.00
Love and War	£15.00
Original Sin	£25.00
Shadowmind	£10.00
Zamper	£15.00

p&p: 1 = £3.50. Extras = 50p each

Second Doctor & TARDIS
5.5" Second Doctor Action Figure with Non-electronic TARDIS
£24.99 + £5 p&p

Friends & Foe of the 13th Doctor Set
5.5" Yaz Khan, Ryan Sinclair & Judoon Action Figures
£24.99 + £4.50 p&p

UNIT 1975 Terror of the Zygons Set
5.5" Sgt Benton, The Doctor & UNIT Soldier Action Figures
£24.99 + £4.50 p&p

Missing Adventures – All New

Empire of Glass	£15.00
English Way of Death	£20.00
Evolution	£15.00
Eye of the Giant	£10.00
Ghosts of N-Space	£20.00
Goth Opera	£15.00
Managra	£25.00
Menagerie	£15.00
Sands of Time	£20.00
Sorcerer's Apprentice	£20.00
State of Change	£15.00
System Shock	£15.00
Time of Your Life	£15.00
Twilight of the Gods	£20.00
Venusian Lullaby	£20.00
Near Mint Condition	
Dancing the Code	£25.00
Plotters	£25.00
Romance of Crime	£30.00
Speed of Flight	£15.00
Decalog 1	£4.99
Decalog 4	£4.99

Limited Numbers – Near Mint or better

Missing Adventures	
Burning Heart	£45.00
Device of Death	£40.00
Invasion of the Cat-People	£18.00
Killing Ground	£40.00
Lords of the Storm	£22.00
Scales of Injustice	£40.00
Shadows of Weng-Chiang	£40.00

p&p: 1 = £3.50. Extras = 50p each

TARDIS Soap Dispenser with Soap
£4.99 + £4.50 p&p

History of the Daleks 2
5.5" Dalek (From *The Dalek Invasion of Earth*) Action Figures
£24.99 + £4.50 p&p

Milk Jug. Ceramic.
£9.99 + £4.50 p&p

Sugar Bowl. Ceramic.
£9.99 + £4.50 p&p

Dalek Pinbadge
Metal
£2.99 + £1.75 p&p

Stationery Set
Pen, Pencil, Eraser, Ruler & Sharpener
£4.99 + £4.50 p&p

Cyberman Jug
1 litre. Ceramic.
£9.99 + £4.50 p&p

Thirteenth Doctor's Sonic Screwdriver
Light & Sound Effects
£16.99 + £4.50 p&p

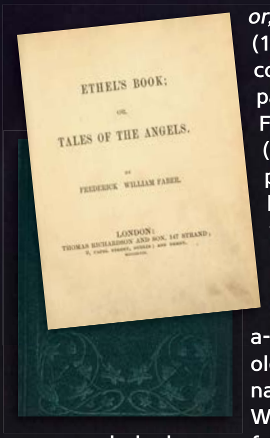
Prices correct at time of going to press. Postage is for the UK only. Send SAE for catalogue.

The **Fact** of **Fiction**

Revealing the secrets of the Doctor's adventures – scene by scene.

Blink

In an instant, **ALAN BARNES** transports us back in time to investigate the making of a classic.



ETHEL'S BOOK:
OR,
TALES OF THE ANGELS.
BY
FREDERICK WILLIAM FABER.
LONDON:
THOMAS RICHARDSON AND SON, 147 STRAND;

Every great monster deserves a great origin story. Might we find one in *The Weeping Angel*, a morbid little story contained in *Ethel's Book or, Tales of the Angels* (1858)? This was a collection of Christian parables written by Frederick William Faber (1814-63), the Catholic priest and composer of hymns who founded the Brompton Oratory in London. In *The Weeping Angel*, a six-and-a-half-year old boy named Wilfrid regularly dreams of visiting a lamenting angel, until the night the angel asks: "Would you like to be one of these children whom God is so impatient to have with Him in heaven?" "O yes, dear Angel, yes!" replies Wilfrid. And so "the Angel drew him near to himself, and let one tear fall on the top of his head. Wilfrid turned very cold, and there was a little pain in his heart, but not much; and, strange to say! he liked the pain, and would not have exchanged it for anything in the world." And that's the end of poor little Wilfrid. The image is unmistakable.

Every great monster deserves a great origin story. In the case of the Weeping Angels, that isn't it. In fact, their creator Steven Moffat found inspiration on a family holiday, staying at a hotel next to the graveyard of St Mary's Church in Ickworth, Suffolk. "The church was closed down and the graveyard gates were all chained up with a big sign saying, 'Unsafe structure'," Moffat told interviewer Simon Guerrier on stage at the Fairford Festival of Fiction in June 2017. Inside, he saw "all these leaning gravestones and one lamenting, weeping angel. I thought that was really creepy and strange, and wondered if that was the unsafe structure. So a few years later I wrote it up as *Blink*, including the chained-up gate which we had at the very beginning." But when he returned to the same graveyard a few years later, the angel was gone, and no record survived of it having ever existed. Maybe Moffat misremembered. But strange visitations by weeping angels are nothing new. Just ask Wilfrid.

FIRST BROADCAST: 9 June 2007

Night: disregarding a 'KEEP OUT' sign, Sally Sparrow scales a pair of high gates to access a derelict house.

01m 08s Snapping away with a camera in a room adjoining the conservatory, Sally (Carey Mulligan) pulls at a piece of peeling wallpaper to reveal a word graffitied in big letters underneath: 'BEWARE'.

In scripted material lost from the finished programme, this was the cue for "dramatic chords: ludicrous, over the top, like from a cheesy old horror movie... and just as we think [composer] Murray Gold has lost his mind, Sally pulls out her mobile phone and silences the music by answering it." The chords were her ringtone, of course. On the other end is her friend Kathy Nightingale

Above left: The title page and front cover of *Ethel's Book, or, Tales of the Angels* (1858).

Left: A Weeping Angel invades Wester Drumlins, in *Blink* (2007).

(Lucy Gaskell), in the corner of a noisy pub, saying: “Sally Sparrow, you promised you’d come. It’s Saturday night, we need to be here!” This line established Sally’s name for the audience – crucially, perhaps, bearing in mind the rest of the message she’s about to find underneath the wallpaper. “Why?” queried Sally. “Because we don’t have boyfriends and we’re going to die! ... Well, you know, one day,” came Kathy’s reply. (These lost pub shots were recorded at the former Bute Dock Hotel, two doors along from Portland House, Cardiff: see **17m 15s**.) Ringing off, Sally frowned: “Beware what?”

BEWARE THE WEEPING ANGEL
OH, AND DUCK!
O [sic], *REALLY, DUCK!*
SALLY SPARROW
DUCK, NOW

01m 56s Sally ducks before a stone comes smashing through the conservatory glass, but the only thing outside is the statue of an angel, covering its eyes – despite appearances, not an immobile prop, rather a painted part-costume with polystyrene and foam latex pieces ‘played’ by Agnieszka ‘Aga’ Błońska, also uncredited as a Clockwork Droid in *The Girl in the Fireplace* (2006).

At first, the rest of the message reads ‘LOVE FRO [sic] THE DOCTOR’ (1969) – then ‘LOVE FROM’ (with the ‘M’ fully exposed) after a fleeting cut back to Sally.

04m 08s Arriving at Kathy’s flat at 1.00am, Sally has called her friend to say she’s in the kitchen – querying the screens in the lounge that show the Doctor (David Tennant) talking to camera, telling the viewer not to blink: “Blink and you’re dead.” At which point Kathy’s brother Larry (Finlay Robertson) stumbles past, naked: this is, therefore, when Larry met Sally. “What were you thinking?” says Kathy, chasing him away. What indeed, since he appears to have been watching the Doctor in the altogether.

As scripted, Kathy continued: “Sally Sparrow doesn’t have a boyfriend – she could’ve torn you limb from limb!” Appearing in the kitchen doorway, Kathy she explained how her “useless brother” had only been staying for three days, hence “the fridge is empty and everything smells of feet”.

04m 54s Come daylight, the “girl investigators” scale the gates of the derelict building. Sally calls the joint name ‘Sparrow and Nightingale’ a “Bit ITV” – seemingly a catty reference to the cosy ‘gardening detectives’ show *Rosemary & Thyme* (2003-07).

Inside, Kathy asks why Sally came here anyway. Originally, she went on to say that the place was said to be haunted: “Haunted and beautiful,” asserted Sally.

Showrunner Russell T Davies gave ‘haunted house’ as the key phrase for the episode at its pre-production tone meeting – although no direct reference to the house being supposedly haunted survived into the finished version.

After noticing that the Weeping Angel seems to have moved closer to the house, Sally ponders the Doctor’s message again – which seems to have been tidied up from the night before, with several of the characters noticeably less obscured (for example, the ‘H’ of ‘THE DOCTOR’ and the ‘9’ of ‘1969’).

Right: Sally Sparrow (Carey Mulligan) and Kathy Nightingale (Lucy Gaskell) investigate.

06m 06s The doorbell jangles – prompting Kathy to ask “Who’d come here?”

As scripted, the buzz made Sally wonder, “Who lives here? That was an electric doorbell.” Curious, Sally clicked the “ancient” light switch in the conservatory – and the lights came on. “Someone’s paying the bills,” she reasoned. The change to a non-electric bell is pretty inexplicable, since Sally’s observation was clearly meant to set up the existence of the light bulb in the cellar towards the end of the episode. (We’ll have to work out who was paying the bills for ourselves, though: see **41m 16s**.)

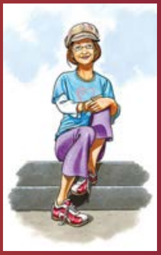
Kathy hangs back while Sally goes to unbolt the front door. Stage directions suggested a tease for the audience at this point, with Sally hesitating for a moment, regarding the shadow on the frosted glass: “without making a big thing of it, it could be the Doctor.”

The man at the door is Malcolm Wainwright, played by Richard Cant – son of the children’s TV legend Brian, who twice featured in *Doctor Who* himself (as doomed SSS agent Kert Gantry in the first episode of *The Daleks’ Master Plan*, 1965-66, and as Quarks victim Tensa in *The Dominators*, 1968).

Meanwhile, Kathy glances around the conservatory – her point of view whipping past a picture of a ruddy-cheeked juvenile in a straw hat holding a jug, propped up on the floor: *Country Boy*, a much-reproduced mid-20th-century canvas by the Italian artist Tovine. *The Fact of Fiction* hoped to →

Essential Info

» *Blink* introduced the Weeping Angels – inverted Medusas who turn to stone only when their would-be victims look at them. Having volunteered to write the so-called ‘Doctor-lite’ episode required by the series’ production schedule, Steven Moffat drew on a time-bending tale he’d written for Panini’s *Doctor Who Annual 2006*. In *What I Did on My Christmas Holidays by Sally Sparrow*, the eponymous 12-year-old heroine recalled finding a mysterious message from the Ninth Doctor hidden beneath the wallpaper at her aunt’s house... then a VHS tape from 1985 in which the Doctor asked Sally to help him retrieve his TARDIS from her present. For the episode’s monsters, Moffat drew upon the playground game Statues, or Grandmother’s Footsteps, and his recollection of a figure glimpsed in an overgrown graveyard (see opposite).



» Under feature-film director Hettie MacDonald, the bulk of *Blink* was recorded over 13 days between Monday 20 November and Saturday 2 December 2006. Regular cast members David Tennant and Freema Agyeman were required for just one and a half of these days, with the lead role of Sally having gone to Carey Mulligan – an actress who’d made her TV debut in the BBC’s 2005 adaptation of Dickens’ *Bleak House*. Bleaker still was the derelict building that doubled as the Angels’ haunt of Wester Drumlins: Fields House on Fields Park Avenue in Newport.

» *Blink* won Moffat the Best Writer BAFTA Craft award, the BAFTA Cymru Best Writer award, and the science-fiction establishment’s Hugo Award for Best Dramatic Presentation, Short Form (for the third year running). It ranked second in **Doctor Who Magazine**’s *First 50 Years* poll of 2014.

» In the wake of *Blink*, Carey Mulligan was offered a regular berth in the TARDIS. Moffat told the *Radio Times* in 2017: “They liked her so much, they said, ‘Do you want to be the next companion?’ But she said no. She was amazing...”

Above left: Sally Sparrow in the *Doctor Who Annual 2006*. Art by Martin Geraghty.

Right: Director Hettie MacDonald in the grounds of Fields House.

→ report that *Country Boy* is supposedly cursed, like the urban myth surrounding the not-dissimilar *Crying Boy*, a much-reproduced mid-20th-century canvas by the Italian artist Bragolin. But it isn't.

Malcolm promised to deliver a letter to Sally on this day and at this exact time – a letter written by his grandmother 'Katherine' Wainwright, née Nightingale…

08m 23s With one arm outstretched, the Weeping Angel appeared behind the conservatory door while Kathy listened in on Sally. Now, suddenly, Kathy finds herself in a cow field – but presumably she never saw the Angel that (it transpires) propelled her there, or she'd have mentioned it in her letter…

Sheep are baa-ing in the background as Kathy approaches a flat cap-wearing fella perched on a wall. As scripted, after Kathy asked Ben (Thomas Nelstrop) where she was, he told her she was in in the cow field – to which she responded, "What cow field? Why are there cows?? What's that about, cows??" (Maybe these lines didn't work in the edit, because on screen Kathy appears to have since left the fenced-off cow field for a sheep pasture.)

Ben tells her she's in Hull, holding out his newspaper as proof. Stage directions specified that "this scene should mirror Sally approaching the proffered letter". Arguably, this isn't particularly evident in the finished programme.

HULL TI
5th December 1920
HIT BY STORM
HULL FC TO FACE

09m 09s Kathy takes Ben's copy of *The Hull Times*, dated 5 December 1920 – a title that's never existed in the UK. (The real-life *Hull Daily Mail* wasn't published that day, which was a Sunday.)

One fictional headline promises 'HULL FC TO FACE HULL KINGSTON ROVERS' – a semi-regular occurrence, since these two famously competitive rugby league sides have played 95 local derbies since 1902. At the time of writing, 'FC' lead 'KR' by 48 wins to 47. (In reality, Rovers actually played Halifax on Monday 6 December 1920, losing 35-0.)

Malcolm's grandmother wrote the letter at 43 Tebb Street, Hull (a non-existent address) on 7 February 1987: "She died 20 years ago," says Malcolm. At this point, as scripted, Sally laughed. "I don't see why that's funny," said Malcolm. "It's your joke!" replied Sally.

Photos in the envelope include a picture of Kathy with her children – including one named after Sally. As written, Kathy's voiceover revealed that her husband had died of influenza in 1962, and recalled a Sally line from a few minutes before: "You have always loved old things, and the past, but in a way, dearest Sally, you have always been wrong –"

10m 46s Racing upstairs in search of Kathy, Sally sees three more Angels – one an immobile prop, one played by Błońska, and the other by Elen Thomas, who'd also been a Clockwork Droid, and before that an Auton in *Rose* (2005). An ordinary Yale key tied to a string is looped around the hand of one of the Angels. Stage directions noted, in brackets: "(It doesn't matter, but if we're smart, we'll recognise the TARDIS key.)"

Right: Kathy is about to fall victim to an Angel.

Sally takes the key – but rushes downstairs when she hears Malcolm slam the door. The scene doesn't play out quite as writer Steven Moffat envisaged: scooping up the letter and photos "now neatly stacked on the bottom stair", Sally dashed on – "and as she clears frame, we see a pair of stone feet frozen in the act of descending the stairs behind her…"

Incidentally – did Malcolm also jump the gates on his way in and out, in his suit and smart shoes? (In the script, Sally sagged upon hearing a car start up and drive off when she exited the house – but she hears nothing in the finished programme.)

11m 53s Sobbing Sally reads the rest of Kathy's letter in a café called Cappuccino! (sic) – a scene written for the bedroom of Kathy's flat, with Sally sitting on Kathy's bed. Unscripted sections of the letter are visible on screen – "you love the mournfulness and fragility of old things – the sadness of things finished, over with", for example – and Kathy's voiceover departs from the text after "You would have liked Ben…" A shot of Sally "squinting critically" at the image of Ben in his and Kathy's wedding photo – "making an assessment, approving" – never made it to the screen.

THE MISSING

Although not explicitly stated, presumably Billy, the Doctor and Martha were all sent back 38 years to 1969 by the touch of the exact same Angel – a less powerful one than zapped Kathy back 87 years to 1920, perhaps. But how far back were the *other* Wester Drumlins victims sent – the owners of all the cars found abandoned outside, then stored beneath the police station? Further than 1969 or 1920, one might think, because otherwise some of them must surely have survived into the present, or close enough to the near-present, to tell the truth to someone – or there'd be no mystery surrounding the Wester Drumlins disappearances to interest people enough to visit the house in the first place.

So perhaps the 1969 and 1920 Angels are just baby Angels – and the other two, Mummy and Daddy Angel, are much more powerful, strong enough to send their victims back many hundreds, or maybe even thousands of years.

Left: DI Billy Shipton (Michael Obiora) meets the Doctor (David Tennant) and Martha (Freema Agyeman).

Right: Ben (Thomas Nelstrop) and Kathy pose for their wedding photo.

AND HIS LOVING WIFE
KATHERINE COSTELLO
WAINRIGHT
(1902 - 1987)

12m 33s More of Kathy's voiceover was lost from the scene of Sally leaving flowers on Kathy and Ben's shared grave: "The past isn't old. That's exactly what the past is not… The past is just like here – but everything is new. Everything is brand new." The inscription of the surnames, 'WAINRIGHT', duplicates the spelling given in the script – but it's not the 'Wainwright', with a second 'w', that's given in the closing credits.

As it transpires, the graveyard scene portends the eventual fate of the next Doctor's companions: in *The Angels Take Manhattan* (2012), Amy and Rory Pond will also be seen to share a gravestone, after being blasted back into the past by the Angels' touch.

Exit Kathy, then – but Lucy Gaskell features as Miskavel in the recently released Sixth Doctor audio box set *The Eleven* (Big Finish Productions, 2021), alongside her real-life husband Mark Bonnar (Jimmy in *The Rebel Flesh*/*The Almost People*, 2011).

13m 14s Sally calls in at Bantos (sic) DVD store, where – after passing posters and releases including *Acid Burn*, *Candy Kane*, *City Justice*, *Shooting the Sun* and a cover for the spookily coincidental *Angel Smile* – Banto (Ian Boldsworth) directs her to the back room, where Larry's working. As scripted, when Sally asked after 'Lawrence' Nightingale, Banto called back for "Florence!" – Larry's nurse-inspired nickname, evidently.

Banto's attention is focused on what might appear to be a 1970s action movie, but is actually a snatch of the sixth and final episode of the first season of the BBC1 thriller series *Gangsters* (1976) – written by Philip Martin, also responsible for *Vengeance on Varos* (1985) and four episodes of *The Trial of a Time Lord* (1986).

Films visible in other shots of the shop include *Breakfast in the Rain*, *Civilization Zero*, *Dance of Days*, *Falling Star* and *Bring Me the Head of Cherry Taylor* (poor Cherry).

After telling Larry that Kathy has gone away, Sally's attention is diverted by the seemingly random utterances of the Doctor, playing over a monitor – Larry's obsession, a mysterious 'Easter egg' bonus found on just 17 DVD releases.

16m 24s "People assume that time is a strict progression of cause to effect, but actually from a non-linear, non-subjective viewpoint, it's more like a big ball of wibbly-wobbly, timey-wimey stuff," says the Doctor, giving birth to something like a catchphrase – but it doesn't appear to be this incarnation's invention, since the Fifth Doctor (Peter Davison) will chorus "Timey-wimey!" when he encounters the Tenth in the Children in Need mini-episode *Time Crash* (2007), the next time it's uttered.

17m 15s Inspired by Banto, Sally visits a police station to report the events at the house, called 'Wester Drumlins' – approaching it via Mount Stuart Square, as named on the road sign to her left… when the only such square in the world is situated in Cardiff, not London. She doesn't seem to be alarmed by the staff-toting bronze statue erected above the entrance to the cop shop – actually Portland House, built in cod-classical style in 1926: see *portlandhousecardiff.com.* Perhaps she should be!

17m 50s After talking to the desk sergeant (Ray Sawyer), Sally sees two outsized Angels standing either side of the church windows opposite (actually the deconsecrated St Stephen's Church). Apparently inserted into the picture in post-production, the Angels weren't written to be larger than normal.

On screen, DI Billy Shipton (Michael Obiora) approaches Sally as she peers out at the church, unaware that the Angels who disappeared in the blink of an eye have materialised either side of the window she's looking out of – suggesting that the Angels' wings are more than simply decorative. As scripted, Sally had been installed in an interview room when Billy walked in.

The Angels live off "potential energy", the Doctor tells Billy.

19m 14s In an underground car park, Billy shows Sally a number of vehicles found abandoned outside Wester Drumlins over the last two years – plus a fake police box: "The phone's just a dummy, and the windows are the wrong size." Many fans had noted (with varying degrees of crossness) that the 21st-century TARDIS prop had purposefully diverged from the set dimensions of the real-life Mark II Metropolitan Police Box – to make it "bigger and beefier", as if it "could actually be safe in outer space", according to series production designer Edward Thomas in *Doctor Who: The Inside Story* (published by BBC Books in 2006). Hence the wrong-sized windows, and Moffat's fannish in-joke.

22m 11s After taking Sally's phone number, the cocksure Billy sees Angels gathered round the police box – but blinks, and finds himself in a back street… facing the Doctor and Martha Jones (Freema Agyeman), who've traced him with a 'timey-wimey detector'. It's 1969, sometime prior to the Apollo 11 Moon landing on Sunday 20 July. "Oh, the Moon landing's brilliant," says Martha. "We went four times, back when we had transport." Meaning Martha has now been to the Moon five times – after her first visit, along with everyone else in the Royal Hope Hospital, in *Smith and Jones* (2007).

The Angels live off "potential energy", the Doctor tells Billy – zapping their victims into the past so they can consume the days they might have had.

24m 03s Answering a call, Sally visits a ward in what the script named the Welgrove Hospice… and finds the old Billy (Louis Mahoney) sleeping. Stage directions →

Above: An angel attacks!

→ described how Sally saw her own phone number on the scrap of paper originally torn from her own notebook lying on the bedside table: "She opens her notebook, compares it... The torn-out page lying on the desk is ancient and yellowed – the fragment of the same page in Sally's notebook is brand new and white. She joins them together again for a moment – the tears match exactly, but one part so old, one part so new."

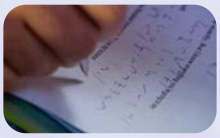
Louis Mahoney had twice before appeared in *Doctor Who* – as a newscaster in *Frontier in Space* (1973) and as Ponti in *Planet of Evil* (1975). More significantly, perhaps, he'd played the on-screen father to younger Billy actor Michael Obiora in *That Old Black Magic* (2004), the two-parter that concluded the first season of the paranormal mystery series *Sea of Souls* – produced by Phil Collinson shortly before he began work on *Doctor Who*. By weird coincidence, Mahoney's terminally ill character was seen only in a hospital bed, and Obiora's character worked in a video store... which was visited by his sister, who later broke into a spooky derelict house and found portentous graffiti on the walls.

Lost from the script, Sally glancing out the window and telling the woken Billy that the rain was stopping: "That's the good news." Whereupon Old Billy turned to the window himself – "like there's something sad about the rain only he understands..."

Billy passes on a message given to him by the Doctor in 1969 – for Sally to look at Larry's list of the 17 DVDs with the mystery Easter egg (inserted by eventual DVD publisher Billy, it transpires).

28m 05s After the rain stops and Billy dies, as the Doctor had told him would happen, Sally realises that only the 17 DVDs she herself owns are listed... and meets Larry at Wester Drumlins: *why?* Why return to the maybe-haunted house of horror, rather than rendezvous with Larry at Kathy's flat, or the DVD shop? (Banto would surely be sneering at the screen, querying her behaviour.) But even if Sally now suspects, after talking to Old Billy, that the Angels she'd thought she'd seen on the side of the church at **17m 50s** were real, and that they're following her, she might simply have concluded that she can't go back to anywhere she's been before, in case the Angels are keeping watch. She might even think there's a chance that Wester Drumlins is the one place those watching Angels *won't* be right now.

In fact, we don't see the Angel outside the conservatory until the Doctor's "Lonely Assassins" line at **31m 30s**. That's when Sally learns that the statues can move; until then, she might have thought that the statues at the house were simply copies of the living Angels apparently following her, not that they were one and the same!



30m 45s When Larry replays the Doctor's DVD clip on a portable player, Sally's spontaneous utterances seem to fit with everything the Doctor says on screen – and so Larry inserts everything Sally says into a transcript he's brought with him, using shorthand. It's not Finlay Robertson writing in close-up, however – rather his 'shorthand double', the uncredited Aled Blake.

The Doctor's admitted to reading his lines from a transcript he acquired in the future, meaning we're in the realm of the so-called 'bootstrap paradox' – a causal loop. So which came first: the transcription, or the Easter egg?

"The angels have the phone box," says the Doctor – a line Larry admits to having on a t-shirt. Inevitably, various online retailers *have* subsequently offered (unofficial) t-shirts bearing the same slogan – something halfway paradoxical itself.

Right: Sally comforts the dying Billy (Louis Mahoney).

Billy passes on a message given to him by the Doctor in 1969.

The quantum-locked Angels literally turn to stone when they're observed, even by one another – but revert to their true, deadly form whenever their prey turns away, or simply blinks. They're the loneliest creatures in the universe, the Doctor continues – whereupon a chunk of his dialogue with Sally was cut. "What are they doing here?" asked Sally. "What they always do – hiding from sight, so they can live," came the reply. "But there must be places where there's nobody about, lots of places," insisted Sally. The Angels have developed a taste for luxury, the Doctor told her: "...a nice developed world, a few creature comforts, they're anyone's for central heating – they just don't like to share..."

On screen, the Doctor then tells Sally he needs her to send his time machine back to him lest the Angels feast on its energy, with vague but clearly significant consequences. At which point the transcript ends: "The Angels are coming for you," he warns. More of his speech was lost from the script: "So listen – they'll be in attack mode now. No more killing you nicely no more zapping you into the past [sic] – they'll just eat you..." Hence, we presume, the fanged teeth on the Angel from the conservatory that's suddenly with them, in the room.

In between shots, the Angel's head becomes cocked, and its formerly raised left hand tilts down, just before Sally says "Keep looking at it..." (They must have blinked.)

35m 17s Larry keeps watch on that Angel as Sally goes in search of a way out (since the Angels have apparently locked the outside doors in such a way that they can't easily be opened by anyone on the inside). He turns his head momentarily, and the Angel is closer still, with both arms outstretched – but then its left arm is suddenly bent in the cutaway shot just before Sally calls to say she's found a cellar...

THE WEDDING PLANNER

"Things don't always happen to me in quite the right order," admits the Doctor when he finally meets Sally in the flesh at **40m 32s**. "Gets a bit confusing at times, especially at weddings. I'm rubbish at weddings, especially my own." The Doctor will marry Queen Elizabeth I (Joanna Page) in *The Day of the Doctor* (2013). The next one (Matt Smith) will get spliced to River Song (Alex Kingston) in *The Wedding of River Song* (2011), plus Marilyn Monroe during the course of *A Christmas Carol* (2010). According to *The Husbands of River Song* (2015), some Doctor or other married Cleopatra, too – so did a younger Doctor attend any of these weddings, secretly or otherwise? And was Steven Moffat deliberately foreshadowing all those scripts he'd not yet written?

Left: The Doctor and Queen Elizabeth (Joanna Page) in *The Day of the Doctor* (2013).

Right: The 'timey-wimey detector'.

"There might be a way out. A delivery hatch or something," reckons Sally – and she's probably right, because she's about to find the TARDIS in the cellar: how else could the Angels have got it there? It would never have fitted through the inside door. (Presumably they flew it, at super-fast speed, from the police station – zapping or eating any witnesses on the way?)

36m 21s Three Angels surround the TARDIS, in the cellar; the fourth has followed Larry down. Having realised that the Angels wanted the TARDIS key back all along, Sally guides Larry towards the police-box door. But Larry's Angel begins draining energy from the single lightbulb – its working state providing proof that someone's been paying the Wester Drumlins electricity bill, and perhaps changing the bulb from time to time!

Finally, Sally and Larry access the TARDIS, shutting the Angels out. As written, when Sally turned the key, she triggered the TARDIS lights – "and in a glorious moment the lights of the TARDIS windows glow on, throwing beams out into the darkness of the cellar. The angels are caught in the beams, their outstretched claws inches from Sally and Larry..."

37m 01s A standing Doctor hologram flickers into life, announcing "security protocol seven-one-two" – as with the hologrammatic Ninth Doctor (Christopher Eccleston) that announced "emergency programme one" in *The Parting of the Ways* (2005).

Larry discovers that the DVD he brought with him was also an "authorised control disc, valid one journey". A similar control disc will be used to fly Coal Hill schoolgirl Courtney Woods (Ellis George) out of trouble in *Kill the Moon* (2014).

An extended 'alt-version' of the "security protocol" speech can be viewed as a special feature incorporated into the *Complete Series Three* DVD/Blu-ray release. Delivered by a Doctor lounging on the TARDIS seat, feet up on the console, it runs on thus: "On leaving the time capsule please don't do anything that may avert the creation of your own species. Thank you."

With the disc inserted, the TARDIS dematerialises, leaving Sally and Larry behind with the Angels – but actor-writer Mark Gatiss came to their rescue. "I couldn't figure how to *stop* the Angels," Moffat told DWM in 2007. "Mark Gatiss phoned me about something else, and heard the despair in my voice – and cos he's such a good friend, he asked me to email over the script, and we talked it through... I suddenly thought, 'Why did I specify four Angels? Four sides to the TARDIS'. Huzzah! Like I'd planned it all along..."

And so: with the TARDIS gone, the encircling Angels are stuck looking at each other, forever...

38m 52s One year later: Sally and Larry run the former Bantos store, half of which is now given over to antiquarian books – displayed standing face-front in ex-DVD racks, bizarrely.

Sally has a folder containing Larry's complete transcript, plus Kathy's letter... plus pictures of the Angel that she took at Wester Drumlins. In the sequel *The Time of Angels/Flesh and Stone* (2010), we'll learn how "That which holds the image of an angel becomes itself an angel." Is this over?!

"This is over," insists Larry. In the script, Larry reminded her how he checks the statues twice a week: "They're frozen, they're stuck – they're never gonna move again..."

Sally sees Martha then the Doctor emerge from a taxi that pulls up outside the shop – and the fact that they're carrying a quiver full of arrows and a bow respectively, engaged on an adventure involving four things and a lizard, probably explains why there seem to be people looking down at them from the window above the shop next to the newsagents.

41m 16s Sally gives the Doctor her dossier to open when he gets stuck in 1969, but remains behind – not knowingly pregnant (an idea dropped from the first draft) but having finally recognised Larry as "companion material" (as the script had it). Finlay Robertson later featured in the Paternoster Gang spin-off audio *The Cars That Ate London!* (Big Finish, 2019), then reprised his role as Larry for the 'found phone' mystery game *Doctor Who: The Lonely Assassins* (Kaigan Games/Maze Theory, 2021).

With Sally's dossier, the Doctor will know to locate Billy, to read the transcript onto film, to get Billy to insert the DVD Easter eggs, to get Larry onto internet forums about DVD Easter eggs (someone would have to, surely), to write the message under the wallpaper, and to pay the Wester Drumlins electric bill (we presume). But the homeowner would do that normally – so will he buy Wester Drumlins, too? Was it the Doctor's gaff, all along? Was that why he ended up going there with Martha in 2007, when he got zapped back to 1969 – after receiving correspondence relating to his mysterious future ownership of the house?

After receiving the electric bill, even...? **DWM**

FURTHER INFO

DVD/BLU-RAY
The Complete Third Series
COMPANY
BBC Worldwide
YEAR 2007/2015
AVAILABILITY
Out now

Top: The Doctor has a fleeting encounter with Sally.

Left: By the end of the story, Sally and Larry (Finlay Robertson) are more than just friends.

APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.

STORM WARNING

"You feel that pounding in your heart, that tightness in the pit of your stomach, the blood rushing to your head? Do you know what that is? That's adventure, the thrill and the fear and the joy of stepping into the unknown. That's why we're all here and that's why we're alive!"

R 101
G-FAAW
R101
G
G

1930. The R101 airship sets out on its ill-fated maiden voyage, but Air Minister Lord Tamworth plans a secret rendezvous with a flying saucer.

The biggest *Doctor Who* event of 2001 was that Paul McGann was back.

His Doctor, of course, had never been away. His adventures had continued in three separate strands of fiction: two comic strips, one prose, two of them still ongoing. McGann himself had also read stories on audio. Now, however, he was *playing* the Doctor again in an initial run of four scripted, full-cast dramas, beginning with *Storm Warning*. To many, it felt like the nearest we'd get to a new season of television episodes.

Storm Warning acknowledges none of those earlier series. It gives the Eighth Doctor a fresh start, just as each of them did too. For the fourth time we find him alone, as he was at the end of the 1996 TV movie, but about to run into a new friend.

That friend is Charlotte Elspeth 'Charley' Pollard. A self-styled "Edwardian adventuress", she stows away aboard the R101 disguised as a male steward.

What Is It? A full-cast audio drama from Big Finish Productions.

Who Wrote It? Alan Barnes.

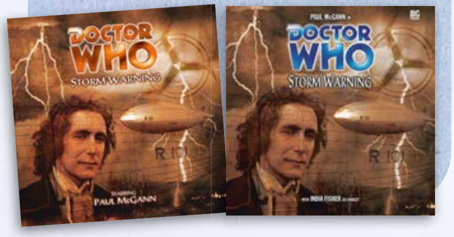
When Was It? January 2001.

Where Does It Fit? After 1996's *Doctor Who* TV movie.

Why Does It Matter? Paul McGann returned to the role of the Doctor – for the first time since his single television episode.

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE AND ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICERS AND CARS
RESPOND TO

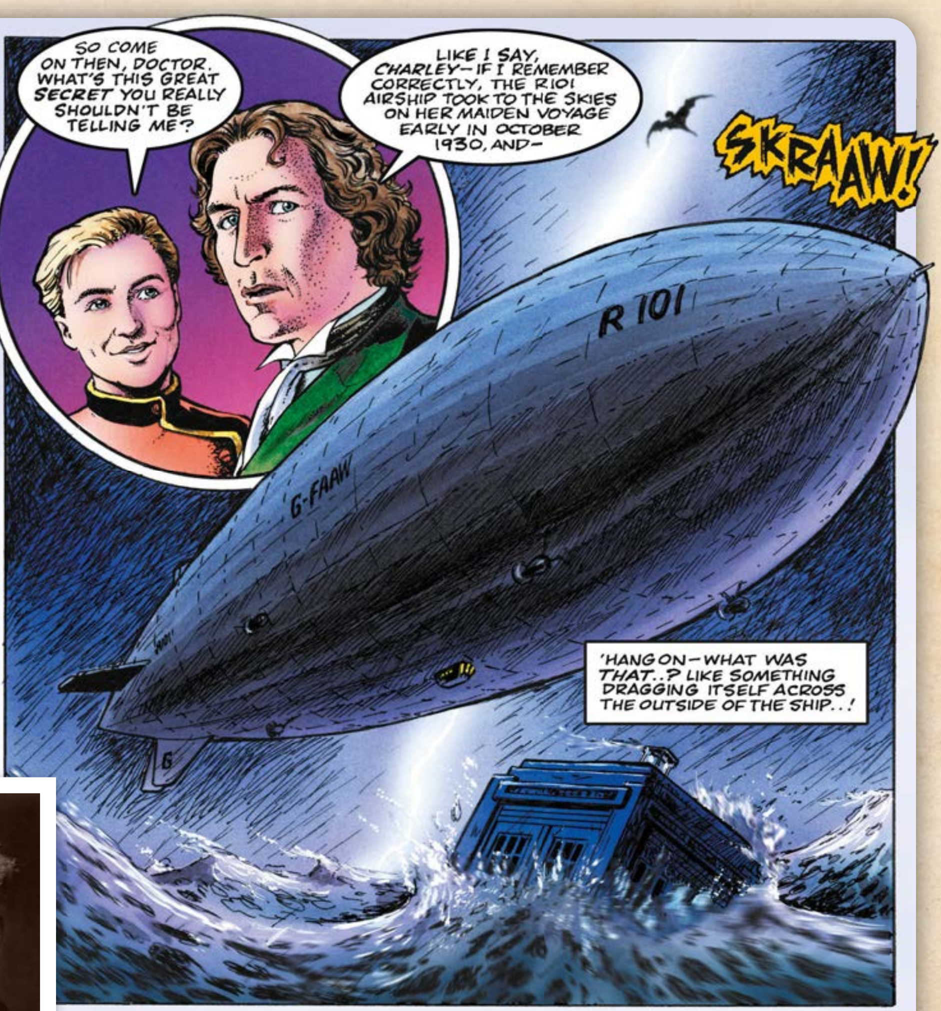
How Do I Find It? The CD is out of print, but the episodes are still available to buy digitally from Big Finish or to stream on Spotify.



Left from top: The cast of *Storm Warning* (2001) included Helen Goldwyn (as Triskele), Nicholas Pegg (Frayling), Hylton Collins (Weeks), Gareth Thomas (Lord Tamworth) and India Fisher (Charlotte Pollard); writer Alan Barnes; Grace (Daphne Ashbrooke) examines the Doctor (Paul McGann) in the 1996 TV movie; a 1996 publicity shot of the Eighth Doctor; cover art for the original CD release of *Storm Warning* (left) and for the later digital edition.

Above: The ill-fated R101 airship was the world's largest flying craft when it was built in 1929.

Right: Gareth Thomas, India Fisher and Paul McGann take a break from recording.

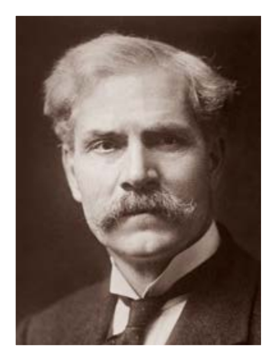

SO COME ON THEN, DOCTOR. WHAT'S THIS GREAT SECRET YOU REALLY SHOULDN'T BE TELLING ME?
LIKE I SAY, CHARLEY– IF I REMEMBER CORRECTLY, THE R101 AIRSHIP TOOK TO THE SKIES ON HER MAIDEN VOYAGE EARLY IN OCTOBER 1930, AND–
SKRAAW!
R 101
G-FAAW
'HANG ON– WHAT WAS THAT..? LIKE SOMETHING DRAGGING ITSELF ACROSS THE OUTSIDE OF THE SHIP..!'

Unfortunately, the airship is about to crash in France, killing everyone on board – although, in the actual event, there were a few survivors.

Storm Warning diverges from real history in other ways too. It fictionalises the R101's passengers, Lord Tamworth for example standing in for the real-life Air Minister of the time. And then there's the mystery occupant of Cabin 43: in fact, the Engineer Prime of the Triskele race. Tamworth is returning the stranded alien to his people but wants technology from them in return.

The spectre of the R101's predestined crash looms over this story. Its causes would appear to be manifold, but the Triskele don't number among them. The aliens declare war on Earth after their Lawgiver is shot by Colonel Rathbone of British Intelligence, but, unused to fighting, they're scared off by a display of aggression.

The Doctor stresses that design flaws make the R101 tragedy inevitable. Rathbone punctures an airbag when he attacks the Doctor with an axe. The Doctor might bear some of the blame himself. His TARDIS, having made an emergency exit from the Space-Time Vortex, has been followed out by one of its inhabitants – a creature named by Charley for a supposed resemblance to Prime Minister Ramsay MacDonald.



Ramsay is a Vortisaur: an extra-dimensional carrion feeder. His claws rake the R101's hull, but the Doctor calms him by letting him suckle on his blood. The Doctor rode Vortisaurs bareback at the Time Lord Academy – so, with the TARDIS having fallen to Earth, he and Charley ride Ramsay to safety.

Ramsay remained aboard the TARDIS for the rest of this short 'season', with the Doctor eventually releasing him back into the Vortex. Charley's adventures, on the other hand, were only just beginning.

By saving her from her recorded fate, the Doctor has "broken strands in the Web of Time": a subplot that builds to a climax in the 2002 audio drama *Neverland*. Charley leaves the Eighth Doctor in *The Girl Who Never Was* (2007), but flirts with paradox again by joining his sixth self for a time in *The Condemned* (2008).

A spin-off *Charlotte Pollard* audio series was launched in 2014. As portrayed by India Fisher, she's become one of Big Finish's most enduring and popular creations.

In 2005, *Storm Warning* was the first Big Finish play broadcast by the BBC, on Radio 7. This led to the station commissioning its own Eighth Doctor series from Big Finish – giving him yet another fresh start – the following year.

Paul McGann finally returned to the role on television, sort of, via the BBC's Red Button service in the 2013 mini-episode *The Night of the Doctor*. In his final moments, the Eighth Doctor remembers his companions – but only those from audio productions, with Charley at the head of the list. *Storm Warning* was thus cemented as having launched, if not the Eighth Doctor's first ongoing series, then probably his most influential. **DWM**

Above inset: Prime Minister Ramsay MacDonald.

Top right: The Lee Sullivan illustration that accompanied Doctor Who Magazine's preview of *Storm Warning* in 2001.

Right: Paul McGann and Gareth Thomas in the studio.

Reviews

Our verdict on the latest episodes and products.

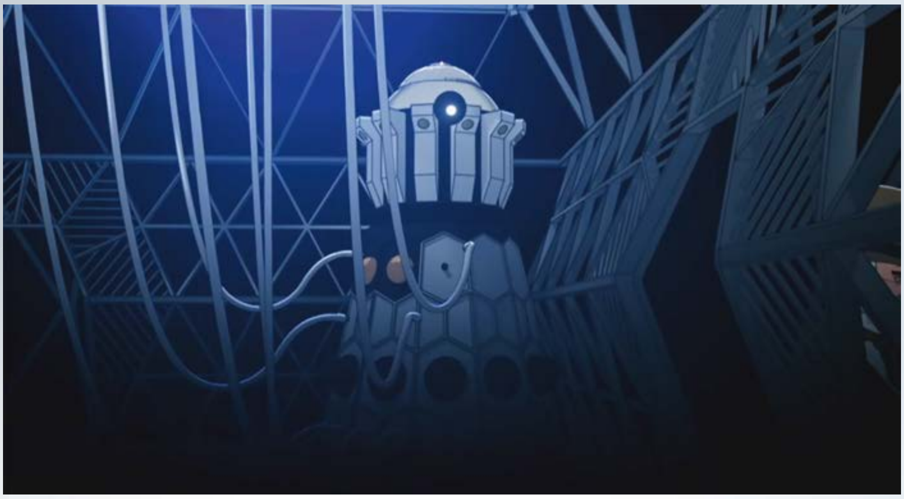
The Evil of the Daleks

Review by **FRANK COLLINS**

Blu-ray Disc
BBC
DOCTOR WHO
THE EVIL OF THE DALEKS
TBC

Blu-ray

Starring Patrick Troughton (Dr. Who), Frazer Hines (Jamie) and Deborah Watling (Victoria)
BBC Studios RRP £19.99 (Blu-ray), £14.99 (DVD), £28.99 (Blu-ray steelbook)

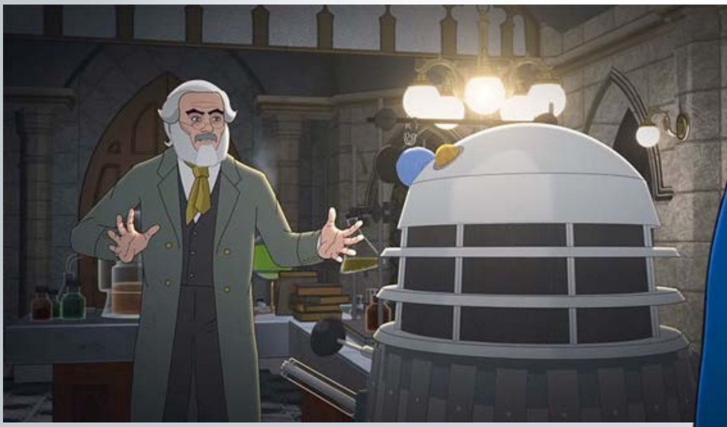


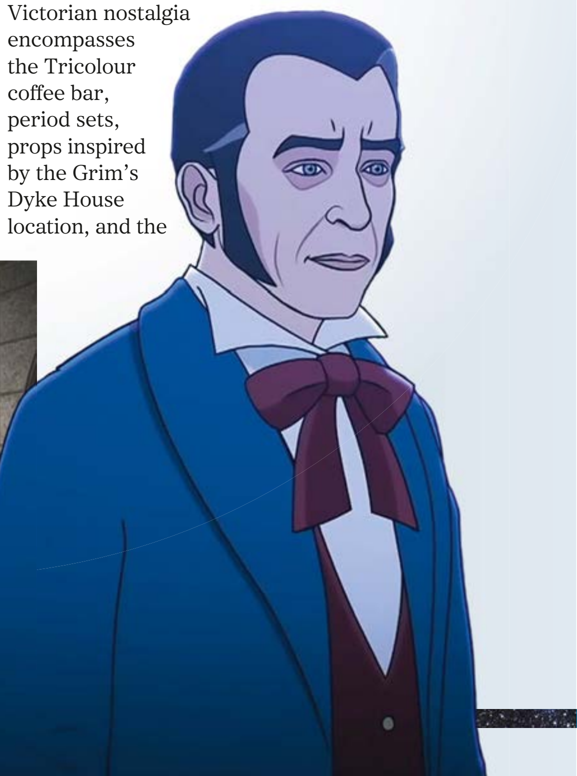
At the explosive climax of 1967's *The Evil of the Daleks*, the Doctor's conclusion that this represented "The final end" was presumptuous.

As a new documentary, *The Dalek Factor*, confirms, Terry Nation's attempt to wrest his creations away from *Doctor Who* for a spin-off series of his own was pre-empted by producer Innes Lloyd's hurriedly issued fail-safe not to kill off the Daleks – even as the hand of production assistant and second unit director Timothy Combe hovered over the 'total destruct' button. Combe's solution, a wounded Dalek Emperor still flickering with life, ironically reflects the ability of missing episodes to thumb their nose at the BBC's archive-junking policy.

In a features-loaded, three-disc edition of *The Evil of the Daleks*, Nation's monsters and David Whitaker's story live on in revamped versions enabled by fan audio recordings of the original episodes. Like time travel in a hall of mirrors, the newly animated episodes, available in 16:9 colour or 4:3 black and white, sit alongside a Tom Baker-narrated soundtrack issued in 1992; there's also a new telesnap reconstruction that, like the animated episodes, has an optional introduction drawn from the story's 1968 repeat. In addition to the clean soundtrack, the recon viewer can select a narration by Frazer Hines, previously available on the CD release of the story.

Designer Chris Thompson is justly acclaimed in both the commentary for the restored Episode 2 (featuring host Phil Newman and Thompson himself) and a new interview, *An Assignment with Grim Evil*. Thompson's then-fashionable blend of modern architecture, Pop Art and Victorian nostalgia encompasses the Tricolour coffee bar, period sets, props inspired by the Grim's Dyke House location, and the



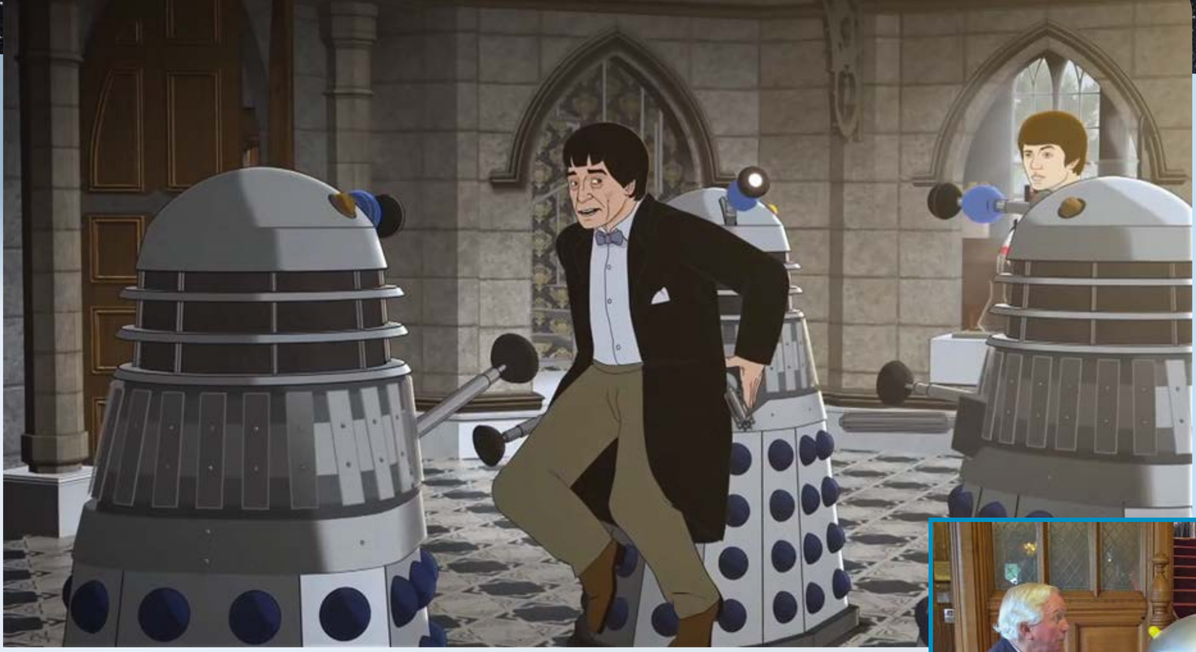


Top right: The Emperor Dalek as seen in the new animated version of 1967's *The Evil of the Daleks*.

Above right inset: Designer Chris Thompson is interviewed in *An Assignment with Grim Evil*.

Right: In his laboratory, Theodore Maxtible is confronted by a Dalek.

Far right: Edward Waterfield.

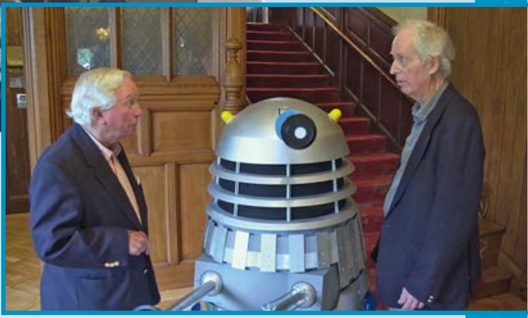


Left: Daleks with the 'Human Factor' play a game of trains with the Doctor.

Below: Timothy Combe and David Tilley revisit Grim's Dyke for the making-of documentary *The Last Dalek*.

Below left inset: Frazer Hines and Charlotta Martinus in *The Last Dalek*.

Below right: Design sketches of Victoria from the animation photo gallery.



Dalek Emperor's impressive throne room. He certainly captured the psychedelic, mesmeric, phantasmagoria of Whitaker's scripts. It's an aesthetic faithfully evoked by the animation's lighting effects, character design and backgrounds, some of which are showcased in the animation gallery.

Nation's monsters and David Whitaker's story live on in revamped versions enabled by fan audio recordings of the original episodes.

In Episode 4's audio commentary, we learn that unforgiving Dalek sucker arms, together with tables and guttering, proved "difficult but very interesting" to the affable actor-wrestler-stuntman Sonny Caldinez, who played Theodore Maxtible's mute servant, Kemel. Host Toby Hadoke teases out recollections of filming at the "overgrown and spooky" Grim's Dyke from assistant floor manager David Tilley, then reads a letter from actor Gary Watson, who was the story's Dalek agent, Arthur Terrall. Though admonishing the BBC for failing to retain the episodes, Watson has fond memories of the production, particularly the impact of original Dalek voice artist Peter Hawkins.

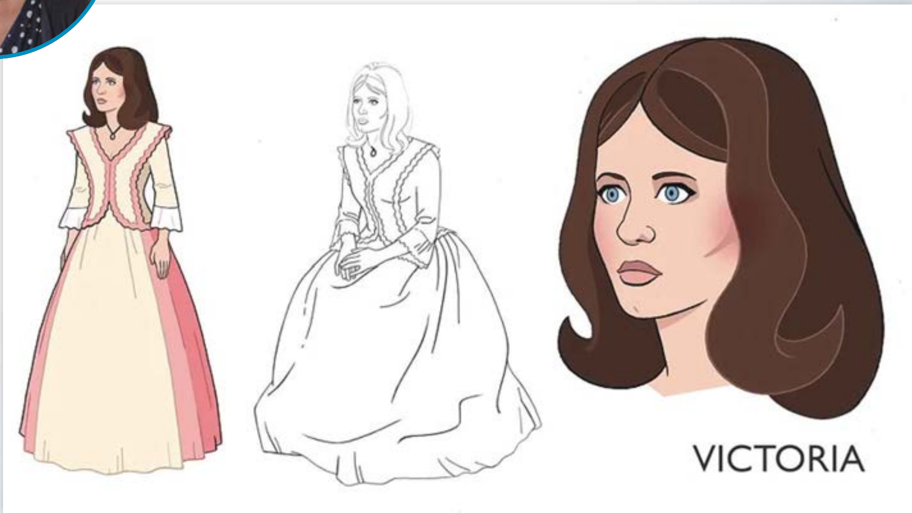
Director Derek Martinus takes centre stage on Episode 5's track. In Richard Marson's archive interview, he reveals that, having been turned down by the BBC, he wrote a "rude letter" to Sydney Newman that secured him a place on the television directors' course. For *The Evil of the Daleks* Martinus convinced the renowned Marius Goring that playing Maxtible was an opportunity to "create something really out of this world" – and Goring did not disappoint.

Frazer Hines' rapport with Patrick Troughton – which, given that Deborah Watling had yet to establish herself as Victoria, was a key element of *The Evil of the Daleks* – is the main theme of Hines' Episode 7 commentary. Relishing the humorous aspects of making *Doctor Who*, he remembers Martinus having to correct Goring, who was clearly enjoying himself, for his deliberate malapropism "suppositronic brains". In the commentary's coda, Timothy Combe recalls suggesting to Martinus, who was already under pressure to complete rehearsals and recording, that he (Combe) should handle the climactic Dalek battle at Ealing Film Studios.

As evidenced in designer Tony Cornell's previously released 8mm footage *The Last Dalek*, Combe tells Hadoke in the new photo gallery feature: "It was a pleasure to blow them up." The gallery not only includes images of the filming at Ealing but also the Lime Grove recording, plus location work at Grim's Dyke and West Acton. It's also noted that Deborah Watling – who's featured in conversation with Gary Russell on Episode 2's archive commentary – replaced the originally cast Denise Buckley when it was decided Victoria would become the Doctor's next companion.

Combe, Thompson and David Tilley join Hines in the labyrinthine Grim's Dyke for the pacy, stylish *Dalek Factor* documentary; with author Simon Guerrier, props expert Toby Chamberlain and Martinus' daughter, Charlotta, they explore the details of directing, casting, set design and props. Charlotta sensitively addresses the rumour that her father could be difficult, while Guerrier acknowledges that screenwriter David Whitaker, steeped in their lore, was rightly tasked with exterminating the Daleks.

However, more than anything, it's the animation that should be celebrated. Respecting the surviving material, several tantalising aspects of the story – including Jamie and Kemel's fight, the delightful absurdity of Daleks injected with the Human Factor playing trains, and the spectacular civil war on Skaro – are fully realised by AnneMarie Walsh and her team. Their sympathetic use of panning, tracking and focus techniques, particularly in the widescreen colour format, transmutes the base metal of the camera scripts, telesnaps and 8mm footage into animated gold. **DWM**



Audio Frequencies

Review and illustration
by **JAMIE LENMAN**

Reviewed this issue

The Third Doctor Adventures: Volume Eight
Featuring The Third Doctor, Jo Grant, Sarah Jane Smith and the Brigadier
RRP £24.99 (CD), £19.99 (digital)

Torchwood: The Great Sontaran War
Featuring Ianto Jones
RRP £10.99 (CD), £8.99 (digital)

Dalek Universe 3
Featuring The Tenth Doctor, Anya Kingdom and River Song
RRP £24.99 (CD), £19.99 (digital)

Available from bigfinish.com

If Jon Pertwee ever wrote a wish list of things he wanted to do in his time on *Doctor Who*, it would probably have read a little like a bullet-point summary of Big Finish's *Third Doctor Adventures*, which releases its eighth audacious volume this month. Because the man himself (and half his co-stars) are sadly no longer with us, it's up to a talented group of new actors to serve up that scintillating mix of pulp and panache we know so well, in a way that we feel sure their forerunners would commend.

With *Conspiracy in Space,* the first of two four-part offerings, they do at least have help from the incandescent Katy Manning, a stalwart of the old guard. As cute and coquettish as ever, the Jo Grant she gives us in *Conspiracy* is a touch squeakier than the modern-day counterpart heard in other ranges, but it's still undeniably her. Meanwhile, Tim Treloar's absorption of the Third Doctor goes from strength to strength, and the bond he shares with Katy is palpable.

Alan Barnes' story serves as both a sequel and a prequel to 1973's weighty *Frontier in Space*, giving us a rematch with Pertwee's best enemies, the Draconians. Like its progenitor, the opening scenes busy themselves with the intricacies of alien culture, including an awful lot of robe-swishing, a boat-load of lizard puns and even a cheeky *Blackadder* reference thrown in for good measure.

BBC
DOCTOR WHO
TIM TRELOAR • KATY MANNING • SADIE MILLER • JON CULSHAW
THE THIRD DOCTOR ADVENTURES
TWO FULL CAST AUDIO DRAMAS
CONSPIRACY IN SPACE • THE DEVIL'S HOOFPRINTS
FEATURING ROBERT DAWS, DEREK GRIFFITHS AND CAROLYN SEYMOUR

Among the august potentates sighing and scheming through the court, two individuals grab our attention immediately: the first is Sam Stafford's youthful Lieutenant Ruji, a soldier with a heart of gold and thus something of a novelty amongst the race of samurai dragons. The concept of humanising Ruji with a small library of contraband Earth books is amusing and beguiling, similar to the development of Sontaran butler Strax. Efforts to set him up as yet another love interest for Jo are less successful, but he's still by far the most interesting piece on the board. Meanwhile, hissing in his ear throughout is Imogen Church as the formidable Lady Zinn, a far more recognisable archetype but no less

engaging for it. Church drips delicious poison with each sibilant syllable, and her attempts to dismember our heroes feel genuinely threatening.

After an episode and a half of planning and politicking, the fireworks eventually go off with a visit to a galactic frontier town and a daring space-jump that's right off the old wish list. It's here that *Conspiracy* escapes the gravity of its small-screen template and moves into determinedly *Star Wars* territory, stuffing its sci-fi saloon with all kinds of nefarious creatures, including a fabulous robot bartender and an irate Venusian ogre. While Obi-Wan Kenobi would have lasered the arm off the two-headed troublemaker without so much as a by-your-leave, the sound of Treloar conducting the politest argument *ever* with the enraged monstrosity is perhaps the purest distillation of *Doctor Who's* core spirit you'll ever experience. *This* is why we love this show.

Towards the end, the plot thickens so much that it becomes a little hard to keep track of everyone's Machiavellian schemes or how they intertwine, and Aurora Burghart's haughty Emerald is perhaps one arch ice-queen too many. There's still time, however, for a clever, thoroughly discombobulating mind-probe sequence and some heart-thumping, end-of-the-world heroics from our lead. Wonderful stuff.

Following our trip into the further reaches of the cosmos, Robert Valentine's *The Devil's Hoofprints* presents a pseudo-historical steeped in folk horror, conjuring memories of 1977's *Image of the Fendahl* and of course 1971's *The Dæmons.* Our regulars (minus Katy Manning's Jo but plus Jon Culshaw's Brigadier and Sadie Miller's Sarah Jane Smith) are surrounded by a cast of country folk so boldly drawn they're almost cartoonish. Happily, the line between comedy and parody is strictly observed, so the whole thing hangs together incredibly well. Carolyn Seymour is the perfect rosy-cheeked country barmaid, while Robert Daws blusters his way around a classic upper-class nitwit, albeit one with surprising depth and – shock horror – a *character arc.*

Undoubtedly, though, the star of the show is children's TV legend Derek Griffiths as the Reverend Mr Woolsgrove. Griffiths' tremulous but forthright vicar almost makes us wish we *were* being menaced by an invisible behemoth, so warm and comforting is his presence.

In the midst of all this, Treloar and Miller rekindle their successful partnership from the previous box set, and Miller is careful to deliver the more pugnacious Sarah who travelled with the Third Doctor, rather than the slightly softened version in thrall to the Fourth. Together with Nicholas Briggs' eerily accurate synthetic score, the feel of Pertwee's final year in the role is uncannily recreated.

And yet there's a timey-wimey twist to proceedings, preventing it from being an exercise in pure nostalgia, not to mention separating the script into two independent threads. Left on his own in a locked-down scientific facility, Jon Culshaw's Brigadier plays a stealthy game of cat and mouse with Barnaby Kay's magnetic Chilton, who perhaps could have been a great villain if only he was given a little more to do. With very little bearing on the main events, the fact that this narrative cul-de-sac manages to sustain our interest as well as it does is a tribute to Valentine's cracking dialogue and some riveting work from Culshaw and Kay.

> Tim Treloar's absorption of the Third Doctor goes from strength to strength, and the bond he shares with Katy is palpable.

With the monster itself being largely insubstantial, it's up to the Doctor to provide the thrills and spills, which he does admirably by tobogganing on a tea tray and then taking to a convenient hot air-balloon – two more ticks off the wish list, one would suspect, and entirely fitting for our resident action-dandy. The finale is terrifically tense, even if the stakes are relatively low, and the resolution is so tidy it's practically gift-wrapped. Together with *Conspiracy, Hoofprints* makes for an affectionate celebration of all we adore about early 1970s *Who*, mixed with enough innovation to keep it fresh and exciting. Tick it off your own wish list immediately.

The monthly single-disc *Torchwood* range continues with *The Great Sontaran War*, another strong offering from James Goss. As one might expect from the cover, Goss wrings an awful lot from the fish-out-of-water set-up of ensconcing a clone warrior in a Welsh caravan park, but it's such a good joke it's worth labouring. Blessed with a gift for humour, television's Dan Starkey brings us Major Kreg, a rather more rugged specimen than his muster sibling Strax. Through the slitted eyeholes of his domed helmet (and through a perception filter, for the sake of his neighbours), we're →

Top: The Doctor (Jon Pertwee is captured by Draconians in *Frontier in Space* (1973).

Top inset: Sadie Miller.

Above: Katy Manning and Tim Treloar.

FULL CAST AUDIO DRAMA
GARETH DAVID-LLOYD AND DAN STARKEY
TORCHWOOD
THE GREAT SONTARAN WAR
BY JAMES GOSS
WE LOVE STORIES

Right: Gareth David Lloyd.

Below inset: Dan Starkey.

→ treated to an outsider's view of humanity. Like our potato-esque proxy, it ain't pretty.

As with all the best sci-fi, Goss uses *War* (and Kreg) to ask questions and make observations about our own society, tackling topics such as capitalism, poverty and even racism with a delicate touch. Indeed, many listeners may find the field report especially edifying, focusing as it does on the plight of immigrant workers, and honouring *Doctor Who*'s original intent to educate through entertainment.

This put-upon group are given voice by Farshid Rokey as young Jamal, and if there's a flaw in the pattern it could be that we don't really find out much about him or his cohorts. As for their aggressor, Nigel Harrison succeeds in imbuing unscrupulous landlord Mr Higgins with a set of depressingly familiar flaws, while leaving crucial room for a little pity and even the possibility of redemption.

Blessed with a gift for humour, television's Dan Starkey brings us Major Kreg.

Elsewhere, Kaye Brown puts in a truly touching performance as the elderly Betty Appleby, who moves through her difficult relationship with 'Craig' in layers of fear, mistrust and ultimately compassion. As the only serving member of Torchwood on the scene, Gareth David-Lloyd's Ianto Jones serves as a sounding board for his captive's observations, many of which are tea-spittingly funny. In particular, the Major's repeated attempts to tip the jailers of a local prison after mistaking it for a luxury hotel are sure to have you scrambling for the kitchen roll.

As we've come to expect from a James Goss yarn, before long we learn that the minor details we've been fussing over are in fact part of a larger template that fits over the entire affair. Regardless of how many times this puzzle-within-a-puzzle trick is played, the effect is always dazzling, and the impact on the players is profound. Jones' brief squirm in the spotlight of Sontaran scrutiny opens a small but illuminating window into his own emotional life, and gives David-Lloyd his best scene.

Ruminations on the societal importance of hot beverages (another Goss hallmark) are also abundant, and Kreg's parsing of them as "primitive truth drugs" isn't far off the mark.

By the time the titular war crashes against Mumbles Bay, Starkey has carefully developed the Major into something very similar to the Victorian butler we're more used to hearing him play, but the fact that they remain distinct speaks to his immense skill. The final dramatic battle, both fearsome and hilarious, is sufficient to complete his evolution in a hugely satisfying manner.

The Great Sontaran War is yet another peak in *Torchwood*'s vertiginous range, and might just be one of the best *Doctor Who* stories ever produced – even without the Doctor. **DWM**

Dalek Universe 3

DAVID TENNANT · JANE SLAVIN · ALEX KINGSTON · TERRY MOLLOY
BBC
DOCTOR WHO
DALEK UNIVERSE 3
FEATURING NOMA DUMEZWENI AND JOSEPH MILLSON WITH NICHOLAS BRIGGS AS THE DALEKS
WE LOVE STORIES

The stars align to round off this titanic tale set in the galactic struggle depicted by *The Daleks' Master Plan,* itself a colossal undertaking, broadcast between 1965 and 1966.

It's a joy to reunite Alex Kingston with Tenth Doctor David Tennant, and their chemistry is instantly apparent – even if the former's identity is not – as per Lizzie Hopley's opener *The First Son*. Kingston shows us titillating flashes of River Song through her Movellan disguise, making for an intriguing mystery. Matthew Jacobs-Morgan is electric as her ersatz offspring Kamen Ves, but Noma Dumezweni is sadly underused as the beleaguered Rodekka.

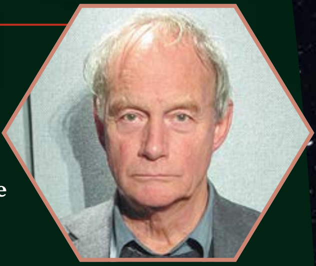
Right: Davros (Terry Molloy) in *Revelation of the Daleks* (1985).

Far right inset: Terry Molloy.

The spooky prophecy of the cliffhanger ending pays off in parts two and three, both written by Matt Fitton. Despite some fraught business aboard a shuttle carrier, the chief aim of *The Dalek Defence* is to manoeuvre everyone into position, with Terry Molloy's immortal Davros fulfilling the role of companion surprisingly well.

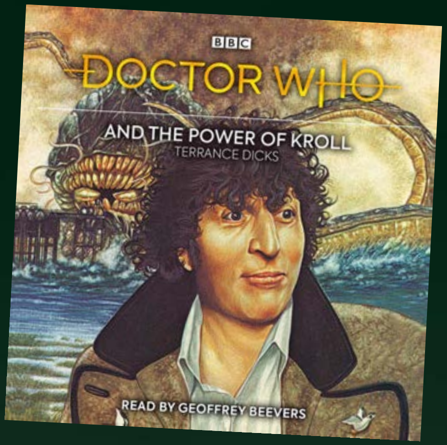
With a surprise reunion in *The Triumph of Davros, Dalek Universe 3* ties up its own threads and provides some unique takes on fan favourites. In a word, *epic*.

The Power of Kroll



Audiobook

Featuring The Fourth Doctor and Romana
Written by Terrance Dicks
Read by Geoffrey Beevers
BBC Audio RRP £20 (CD), £9 (digital)



Once again, a new BBC audiobook presents a story that, unloved on TV, benefits from an efficient adaptation by author Terrance Dicks.

It sees the Fourth Doctor and Romana (but not K9, who's marooned in the TARDIS for the duration) setting out to find the fifth segment of the Key to Time and encountering the biggest monster they've ever seen – the eponymous Kroll. It's a prodigious squid (although it looks more like a Brussels sprout that's sprouted), which occasionally rises out of the marshes of the sanctuary moon Delta Three to wave a tentacle at the green-skinned native Swampies and their human overlords.

Complicating matters further, a gunrunner called Rohm Dutt is apparently supplying arms to the Swampies courtesy of a futuristic Extinction Rebellion movement called the Sons of Earth, while the humans manning the local protein refinery have their own plans for the Swampies and their land. Terrance Dicks' 1980 novelisation preserves almost all his old colleague Robert Holmes' script, with rather fewer embellishments than usual, reflecting the basic soundness of the story.

Much of it returns to the motifs of Western films, obviously a Holmes preoccupation given that similar themes crop up in *The Space Pirates* (1969), with the Swampies explicitly linked to Native Americans. Dicks picks up on the script's references to "the People of the Lakes" to make this the Swampies' suitably poetic name for their tribe. He also sketches in the sadly familiar history of colonisation: the natives were forced off their homeland – the planet Delta Magna – and relocated to a reservation on its moon, Delta Three. But human progress is as eternally hungry as Kroll, and now the colonisers have turned their attention to the last bit of land the Swampies call home.

Dicks' sympathies are clear: the Swampies have a civilisation and code of their own, which respects the environment more than the humans do. Dicks draws out the contrast between the "roar of jet-engines" of the colonists' hovercraft, and the silent and graceful canoes that allow the Swampies to navigate the waterways without waking Kroll.

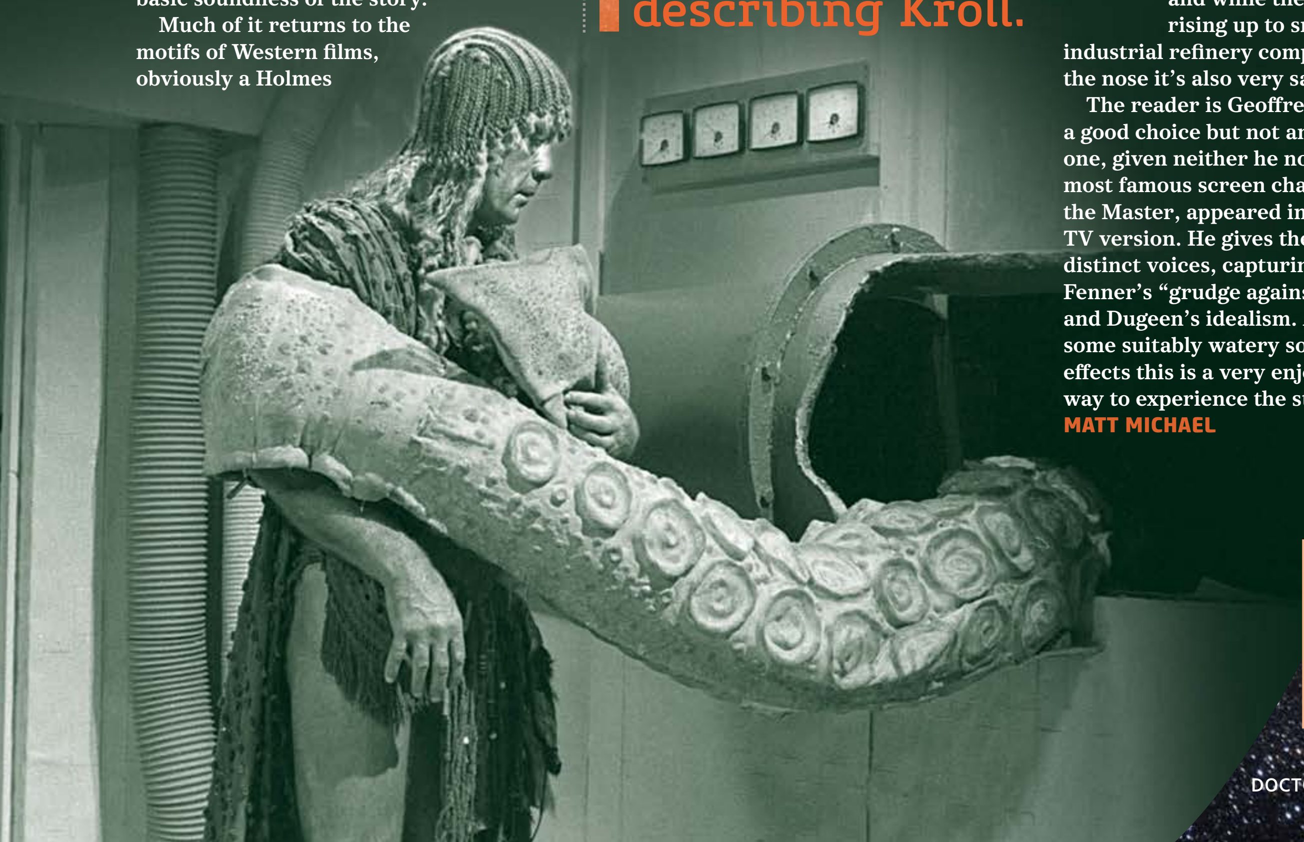
Ah, Kroll. If the definition of madness is doing the same thing and expecting a different result, then fetch the psychiatrists for the 1970s producers of *Doctor Who*. Their obsession with doing giant monsters provides the decade with some of its biggest fails: prehistoric monsters, half-invisible Giant Robots, the Loch Ness Monster and Erato all sent viewers scurrying behind the sofa in sheer embarrassment.

Fortunately, Dicks doesn't have to depend on the limited resources of BBC special effects when describing Kroll. Instead, he begins the book from Kroll's point of view as it mutates across centuries, dormant and happy on the lake-bed until human beings rouse it from its power nap. Its appearances are handled like the T-rex attacks in *Jurassic Park* – its vision based on movement, it strikes at those who panic and flee. The squabbles between factions don't interest it: human and Swampie taste just the same. Its voraciousness is thematically linked to the human beings' quest for profit, and while the image of nature rising up to smash down the industrial refinery complex is a bit on the nose it's also very satisfying.

> Fortunately, Dicks doesn't have to depend on the limited resources of BBC special effects when describing Kroll.

The reader is Geoffrey Beevers – a good choice but not an obvious one, given neither he nor his most famous screen character, the Master, appeared in the TV version. He gives the humans distinct voices, capturing Fenner's "grudge against life" and Dugeen's idealism. And with some suitably watery sound effects this is a very enjoyable way to experience the story.

MATT MICHAEL

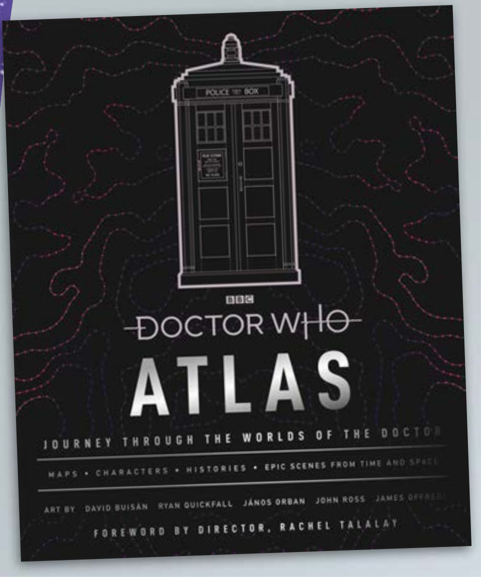


Top: Geoffrey Beevers.

Above left inset: Fenner (Philip Madoc) in *The Power of Kroll* (1978-79).

Left: Ranquin (John Abineri) feels Kroll's power.

Doctor Who Atlas


POLICE BOX
BBC
DOCTOR WHO
ATLAS
JOURNEY THROUGH THE WORLDS OF THE DOCTOR
MAPS • CHARACTERS • HISTORIES • EPIC SCENES FROM TIME AND SPACE
ART BY DAVID BUISAN RYAN QUICKFALL JÁNOS ORBAN JOHN ROSS JAMES OFFREDI
FOREWORD BY DIRECTOR, RACHEL TALALAY

Book

BBC Children's Books
Written by Steve Cole **RRP** £20

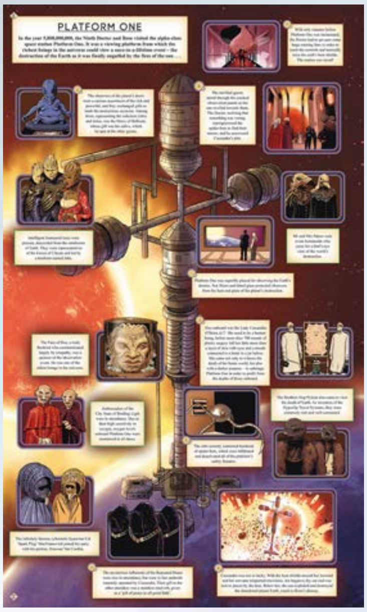
Even wanderers in the fourth dimension need a good map, and this eclectic atlas provides an absorbing guide to some of *Doctor Who*'s most memorable terrain.

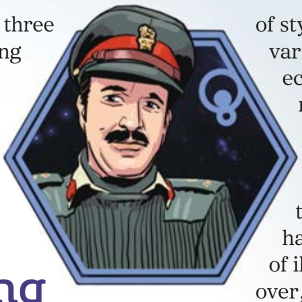
In a series of imaginative colour illustrations, we visit a mixed bag of planets, spacecraft and artificial environments. The whole thing feels like one of the better *Doctor Who* annuals from the 1960s and 70s – one of the books where the continuity fits and the pictures actually look like the people they're supposed to be. It's primarily aimed at younger readers who might not have an encyclopaedic knowledge of the entire history of the show, but there's plenty for older fans to enjoy too. The language is simple and packed with detail from all eras of *Doctor Who*, and there are even a few genuinely educational facts woven in. Sydney Newman would approve.

The most successful layouts illustrate places featured in several different stories – such as the Moon or Skaro – and pack in as much information as possible from the last six decades. It's thrilling to see T-Mat and the Gravitron hemmed in by Spider-germs, who also menace the Royal Hope Hospital. It's also a great way to inspire readers who might not know all these adventures inside-out to discover new corners of the *Doctor Who* universe.

The geography of some of the Earthly locations, however, is a bit questionable. Clearly some artistic allowances have to be made to fit everything in, but the village of Ledworth (half an hour by car from Gloucester) has relocated to Lancashire, and the setting for 2017's *The Eaters of Light* has drifted from Aberdeen to Edinburgh.

The selection of locations that feature in only one story feels a bit more arbitrary – there are three from the 1960s and then nothing at all until 2005, although it's wonderful to see Marinus and Vortis explored with as much attention to detail as Platform One and the Game Station.





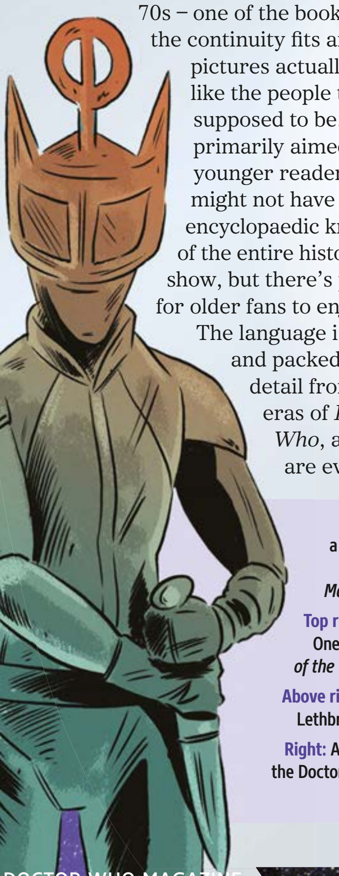
As well as the maps and diagrams, there are illustrations of all the Doctor's (known) TV incarnations and companions. The likenesses are a bit variable although still recognisable, but the companions' pages are sure to irritate some fans. Why a listing for the Brigadier but not for Sara Kingdom? Why does Katarina get her own section while Vicki has to share with Steven? And it's a bit harsh that Rory only rates a mention as Amy's fiancé.

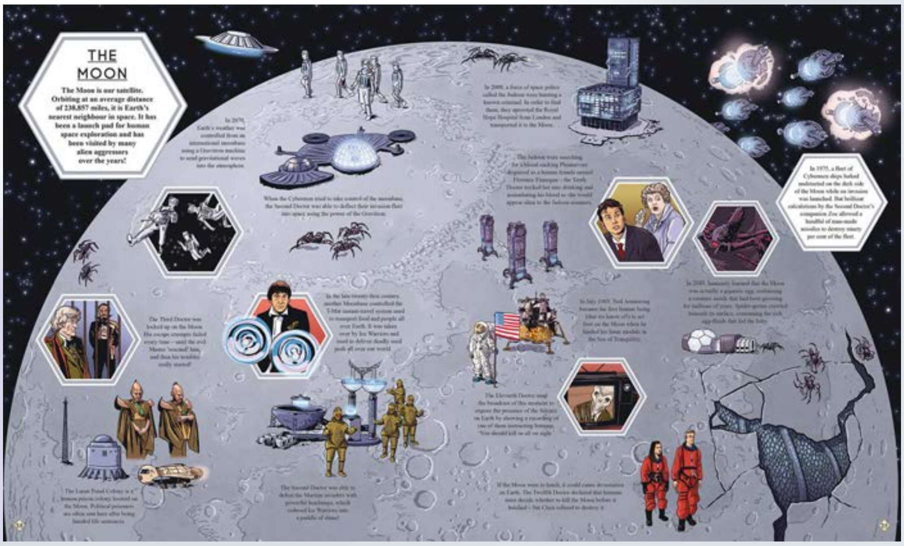
The layout of the bite-sized paragraphs that pepper the illustrations also seems a bit scattergun. Some of them are numbered, some of them aren't, and even when they are, the sequence doesn't follow any pattern across the page, so there's no easy flow of the eye from one chunk of information to another. However, text itself is thoroughly researched and packed with fascinating titbits of information that mostly skirt around any major spoilers.

No matter how well written the words, it's the eye-catching artwork that will draw people to this book and then hold their attention. Five different artists are credited, which could have led to an uncomfortable clash of styles. Although there is variation – from the precise, economical sketches and restricted palette of Ryan Quickfall to the softer shading and lusher colours of János Orban – there is an overall graphic harmony. These are the sort of illustrations to take your time over, scanning them closely for detail then sitting back to take in the whole. They definitely merit repeated viewing.

This atlas might not show you the shortest distance between two points, but it will definitely take you to some interesting places. **LISA GLEDHILL**

> It's the eye-catching artwork that will draw people to this book.





Left: A Voord, a creature from *The Keys of Marinus* (1964).
Top right: Platform One from *The End of the World* (2005).
Above right: Brigadier Lethbridge-Stewart.
Right: A map showing the Doctor's adventures on the Moon.

SUBSCRIPTIONS

20% OFF a DWM subscription with SPECIAL EDITIONS

SPECIAL EDITION
BBC
DOCTOR WHO
TOSIN COLE & MANDIP GILL on the making of Series 12
EMPIRE BUILDING Bringing Daleks! to the screen
ANJLI MOHINDRA Killer Queen
EXCLUSIVE INTERVIEWS
THE 2021 YEARBOOK
FROM SKETCH TO SCREEN
CREATING THE WORLDS OF DOCTOR WHO
MAGAZINE
"Don't do the boring bits!" Steven Moffat on writing for the Doctor
MAGIC WORDS Doctor Who's greatest writers
ACTION PLAN The evolution of a Doctor Who script
PAGES OF HISTORY The stories that never made it to the screen
FROM THE PITCH TO THE SHOOTING SCRIPT...
WRITING DOCTOR WHO

SIX MONTH DIRECT DEBIT

for regular and special issues JUST **£42.50**

FREE DELIVERY DIRECT TO YOUR DOOR

SPECIAL EDITION
BBC
panini magazines
DOCTOR WHO
MAGAZINE
VIEW FINDERS How to make an episode of Doctor Who
DIRECT HITS Close-up on classic episodes
EXCLUSIVE INTERVIEWS
Graeme Harper
Waris Hussein
Paul Joyce
Douglas Mackinnon
James Strong
Rachel Talalay
LIGHTS, CAMERA, ACTION...
Directing DOCTOR WHO

CALL
01371 853619

EMAIL
drwhomagazinespecials@escosubs.co.uk

or **SUBSCRIBE ONLINE** at
www.paninisubscriptions.co.uk/drwhospec
and use promotional code **ds70**

TERMS AND CONDITIONS: Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Subscriptions charged at £46.50 per six months following the first year of subscription. 13 regular issues and 3 specials are published within a 12 month period. Offer valid from 14 October 2021 to 10 November 2021. Annual subscriptions usually £86.00 (regular issues) or £107.00 (regular issues plus Specials). **UK Bar Rate: DWM** £86.00, **DWM plus DWM Specials** £107.00. **EU Bar Rate: DWM** £145.00, **DWM plus DWM Specials** £179.00. **Rest of World Bar Rate: DWM** £145.00, **DWM plus DWM Specials** £179.00. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first. Back issues are available at *panini.co.uk* while stocks last. UK customers only. Digital back issues are available internationally from *pocketmags.com*

Competitions

Your chance to bag the latest *Who* goodies!

WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE EVIL OF THE DALEKS
BLU-RAY STEELBOOK

The 1967 story *The Evil of the Daleks* is the latest to be fully animated by BBC Studios. The seven-part adventure stars Patrick Troughton as the Doctor, Frazer Hines as Jamie and Deborah Watling as Victoria.

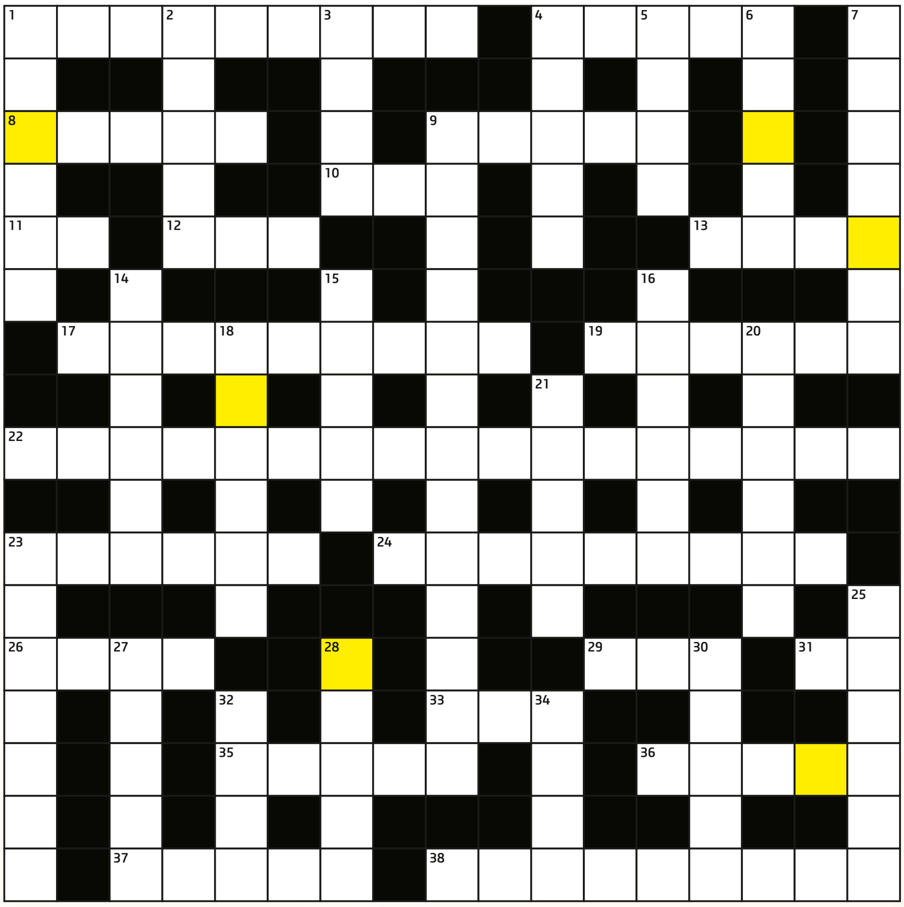
This new release contains three discs that include: colour and black-and-white versions of the animation, the surviving original Episode 2 (remastered), telesnap reconstructions of the other six episodes with optional narration by Frazer Hines, a making-of documentary, audio commentaries, the 1992 audiocassette version narrated by Tom Baker, and photo galleries.

The Evil of the Daleks is out now on DVD (RRP £14.99), Blu-ray (£18.99) and Blu-ray Steelbook (£29.99). We have FIVE copies of the Steelbook to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a race of aliens encountered by the Doctor.

BBC
DOCTOR WHO
THE EVIL OF THE DALEKS

Do you know your Martha Tyler from your Martha Jones?

DWM CROSSWORD


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38

ACROSS

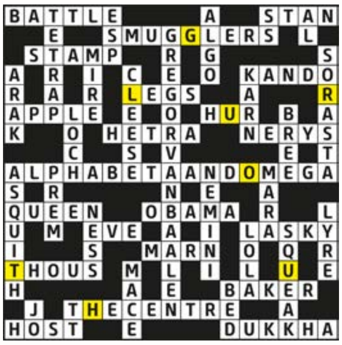
1 Duke of _______ – he was suffering from Petrifold Regression (9)
4 *The ____ of Androzani* (5)
8 Time Lord prison planet (5)
9 Governor of the colony on Vulcan (5)
10 One of the bandits on Chloris (3)
11 *The Wonderful Doctor of __* – recently published *Doctor Who* novel (2)
12 Qualification Ryan was studying for (1,1,1)
13 One of the *Tenth Planet* Cybermen (4)
17 Ace's homemade explosive (5,4)
19 Engine invented by George Stephenson (6)
22 The Doctor's role at UNIT (10,7)
23 He impersonated the Doctor (6)
24 Surname of actor who played one of the Doctor's companions (9)
26 Servants of Xoanon (4)
29 Name given to one of the Kerblam! TeamMates by Daniel Cooper (3)
31 She was killed by the Macra (2)
33 One of the Doctor's companions (3)
35 First Ice Warrior to appear in the series (5)
36 Formerly Captain of the *Hydrax* (5)
37 Jack Robertson had installed a ____ room in his hotel (5)
38 *Doctor Who and the _______* – working title of *The War Machines* (9)

DOWN

1 He planned to detonate Jaconda's sun (6)
2 One of the High Council of Time Lords (5)
3 (and 7 Down) Device used by Magnus Greel (4,7)
4 The War ____ – a member of the Doctor's own race (5)
5 Daughter of Maylin Renis (4)
6 He tortured the GalSec colonists (5)
7 See 3 Down
9 She was bitten by a werewolf (5,8)
14 Chuckles, Lofty or Limpy, for example (6)
15 Sister of Archie Maitland (5)
16 Slave trader encountered by the Doctor in E-Space (6)
18 Davros described him as an arch-traitor and Thal spy (6)
20 Davros described him as a competent mechanical engineer (6)
21 Name given to one of the Kerblam! TeamMates by Daniel Cooper (5)
23 (and 25 Down) He wrote the TV Movie (7,6)
25 See 23 Down
27 There was one full of mercury on Vulcan (5)
28 One of the High Council of Time Lords (5)
30 One of the Swampies (5)
32 He showed Dodo and Steven around the City of the Elders (4)
34 The name given by Mutos to others (4)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION


BATTLE A STAN
E SMUGGLERS L
STAMP R G S
A R I C E O KANDO
R A R LEGS A R
APPLE E O HUR B A
K O HETRA NERYS
C S V E T
ALPHABETAANDOMEGA
S R N E A
QUEEN OBAMA R L
U M EVE A I LASKY
I S MARN O Q R
THOUS M L I L U E
H A E BAKER
J THECENTRE A
HOST E DUKKHA

LAST ISSUE'S PRIZE WORD: TURLOUGH

THE COLLECTION: SEASON 18
BLU-RAY BOX SET

Tom Baker's final season as the Doctor – also starring Lalla Ward as Romana, Matthew Waterhouse as Adric, Sarah Sutton as Nyssa and Janet Fielding as Tegan – has been reissued on Blu-ray in 'standard' packaging.

The Collection: Season 18 includes all seven adventures from the 1980-81 season: *The Leisure Hive*, *Meglos*, *Full Circle*, *State of Decay*, *Warriors' Gate*, *The Keeper of Traken* and *Logopolis* – plus the spin-off *K9 and Company.*

Alongside the remastered episodes, the box set also includes extensive special features, including exclusive making-of documentaries, episodes of *Behind the Sofa*, rare behind-the-scenes footage, interviews, audio commentaries, photo galleries, subtitled production notes, optional CGI effects, production archive material and much more.

BBC
DOCTOR WHO
THE COLLECTION
SEASON 18
12

The Collection: Season 18 is available now and we have **FIVE** copies to give away. If you'd like the chance to win one, answer the following question correctly:

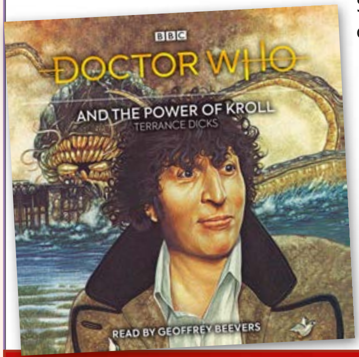
Who wrote *Full Circle*?
A Andrew Smith **B** Dr John Smith
C Percy James Patrick Kent-Smith

THE POWER OF KROLL
AUDIOBOOK

Geoffrey Beevers reads Terrance Dicks' novelisation of Robert Holmes' 1978-79 story *The Power of Kroll*, an adventure featuring the Fourth Doctor and Romana.

The huge, squid-like Kroll lives deep in the swamps of the third moon of Delta Magna. To the native Swampies, Kroll is an angry mythical god. Unbeknown to the human crew of the methane refinery, Kroll is the source of a huge and profitable amount of gas.

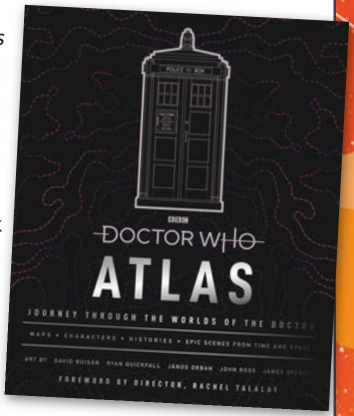
When the Doctor and Romana arrive, searching for a segment of the Key to Time, they encounter hostility from both the Swampies and the refinery crew and, finally, must face the power of Kroll itself...



The Power of Kroll is available now, RRP £20 on CD and £9 as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away. If you fancy the opportunity to win one, answer the following question correctly:

In the TV version of *The Power of Kroll*, who plays Ranquin?
A John Leeson **B** John Abineri **C** John Thaw

DOCTOR WHO ATLAS BOOK


BBC
DOCTOR WHO
ATLAS
JOURNEY THROUGH THE WORLDS OF THE DOCTOR
FOREWORD BY DIRECTOR, RACHEL TALALAY

The *Doctor Who Atlas* is described as "a detailed illustrated guide to the worlds of *Doctor Who*, from Gallifrey to Skaro to Mondas and everything in between". Written by Steve Cole, the book features character profiles of companions and monsters, 30 maps and a foreword by director Rachel Talalay.

Steve Cole says: "If there are fans who haven't seen the more recent episodes, and they get the book for the nostalgia of the old stories, I hope they'll also look at the new ones and think, 'Actually, that sounds like a good story to watch.' Whatever your preferences, there's something represented in the *Atlas*."

The *Doctor Who Atlas* is available now in hardback from BBC Children's Books, RRP £20. To have a go at winning a copy, just answer the following question correctly:

Which TV story features a map that tracks the journey of the Doctor and his companions?
A *Marco Polo* **B** *The Crusade* **C** *The Smugglers*

THE THIRD DOCTOR ADVENTURES: VOLUME EIGHT
AUDIO DRAMA

BBC
DOCTOR WHO
TIM TRELOAR • KATY MANNING • SADIE MILLER • JON CULSHAW
THE THIRD DOCTOR ADVENTURES
TWO FULL CAST AUDIO DRAMAS
CONSPIRACY IN SPACE • THE DEVIL'S HOOFPRINTS
FEATURING ROBERT DAWS, DEREK GRIFFITHS AND CAROLYN SEYMOUR

New from Big Finish is *The Third Doctor Adventures: Volume Eight*, a box set of audio adventures featuring Tim Treloar as the Third Doctor, Katy Manning as Jo Grant, Sadie Miller as Sarah Jane Smith and Jon Culshaw as the Brigadier. The set comprises two stories: *Conspiracy in Space* by Alan Barnes and *The Devil's Hoofprints* by Robert Valentine.

In *Conspiracy in Space* the TARDIS is diverted to Draconia, where the Doctor and Jo fall foul of the hawkish Lady Zinn. War with Earth seems imminent and the Draconian military is on high alert.

The Devil's Hoofprints concerns the mysterious overnight appearance of thousands of hoofprints during a blizzard in 1855 Devon. Many years later, the Doctor, Sarah and the Brigadier come to Devon and uncover the origins of the strange phenomenon.

The Third Doctor Adventures: Volume Eight is available now from *bigfinish.com* priced £24.99 (CD) and £19.99 (digital). We have **FIVE** CD copies to give away. Answer the following question correctly and one of them could be yours.

In which TV story does the Doctor encounter the Draconians?
A *The Wheel in Space* **B** *Colony in Space*
C *Frontier in Space*

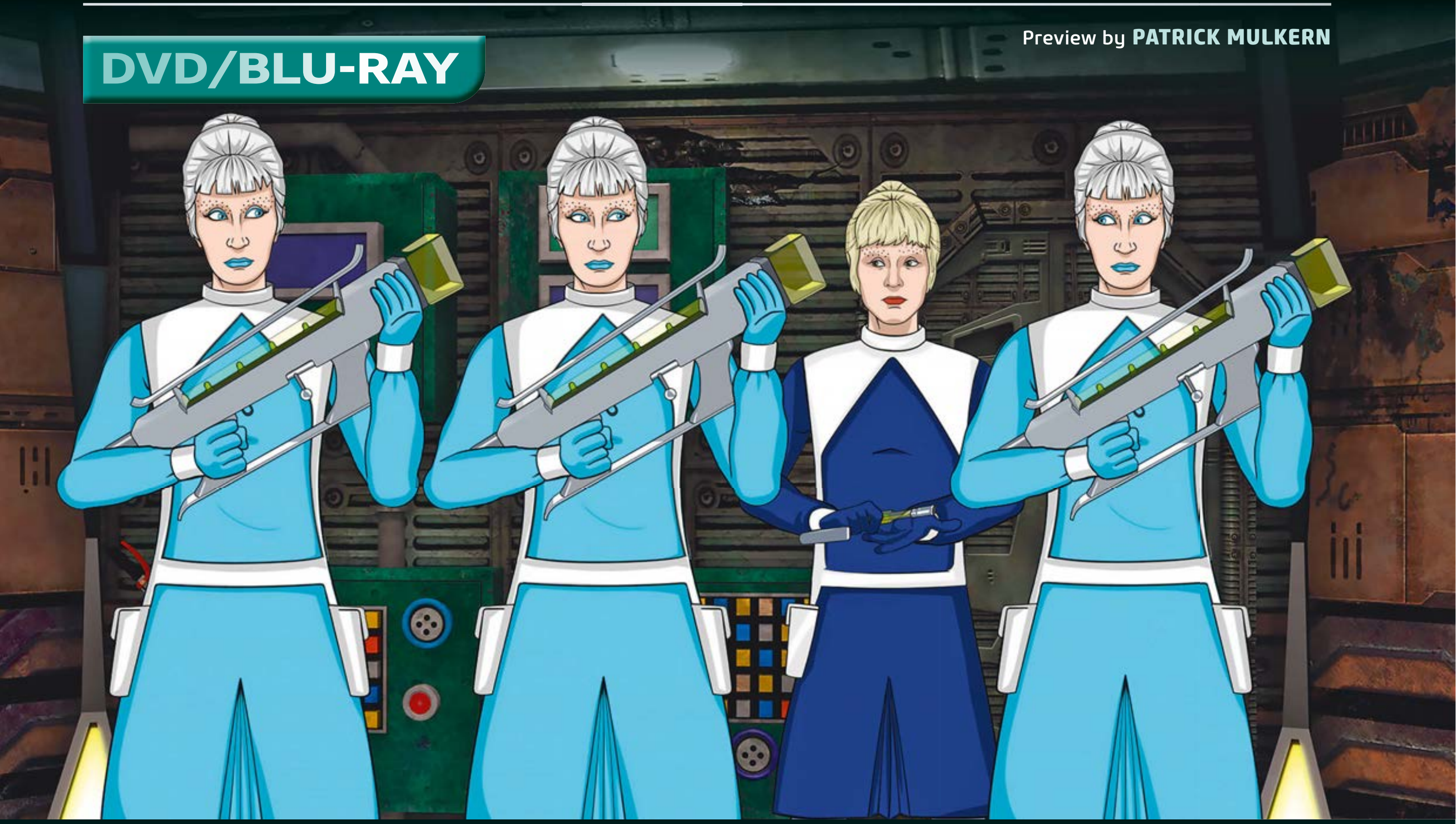
TERMS AND CONDITIONS The competitions open on Thursday 14 October 2021 and close at 23.59 on Wednesday 10 November 2021. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

DVD/BLU-RAY

Preview by **PATRICK MULKERN**



BBC STUDIOS
RRP £18.99 (Blu-ray),
£12.99 (DVD),
£28.99 (Blu-ray Steelbook)
RELEASED 15 November

Featuring **William Hartnell, Maureen O'Brien and Peter Purves**

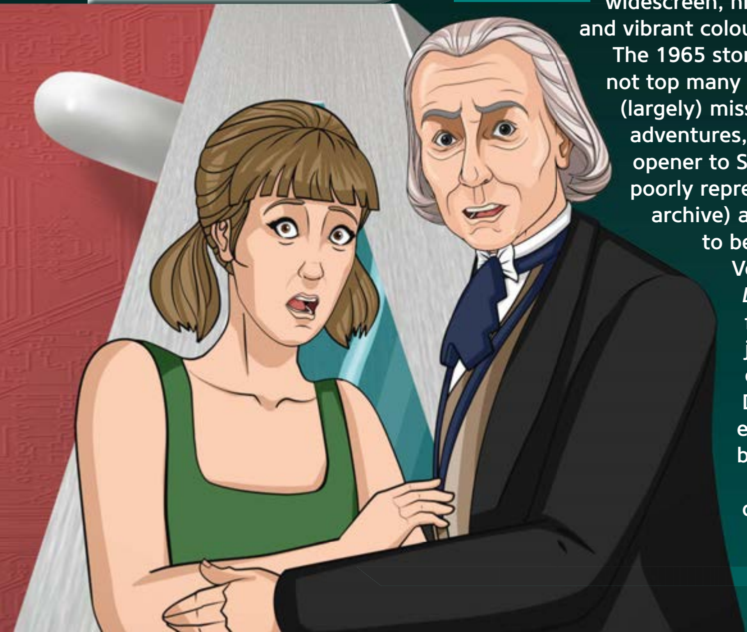
Galaxy 4

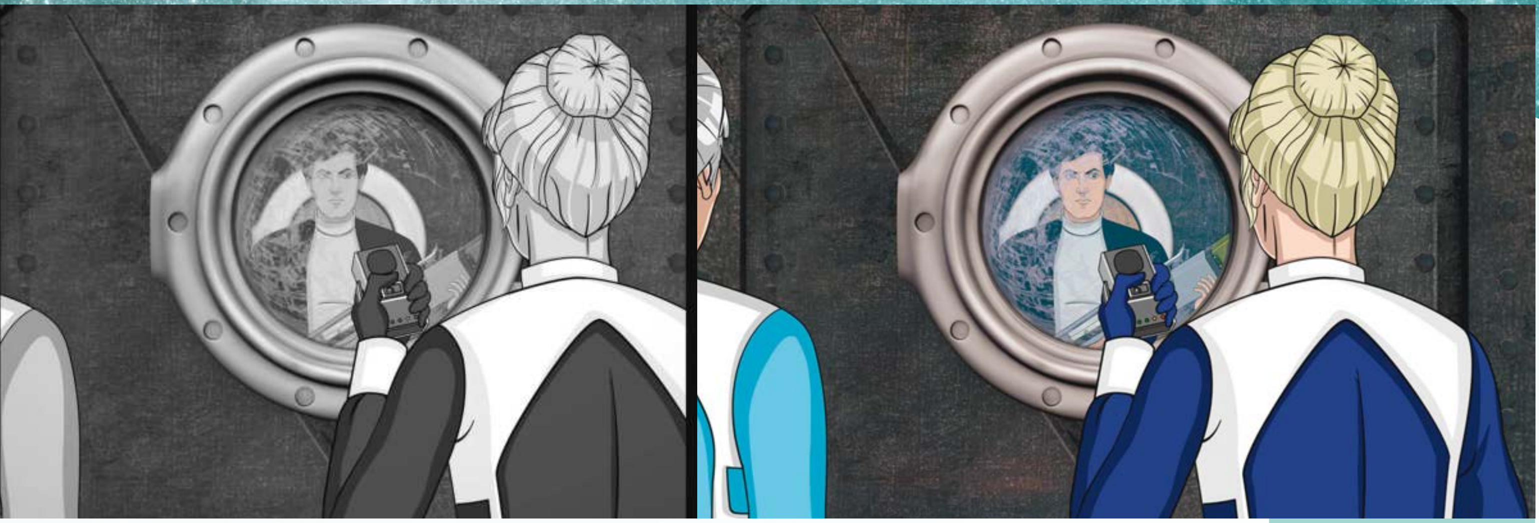
Patrick Troughton's Doctor has fared well on the animation front in recent years, and now at last William Hartnell steps into the limelight – in widescreen, high definition and vibrant colour.

The 1965 story *Galaxy 4* might not top many fans' wish-lists of (largely) missing First Doctor adventures, but it *was* the opener to Season Three (now poorly represented in the BBC archive) and the last serial to bear the stamp of Verity Lambert. *Doctor Who*'s first producer judiciously decreed that the Drahvin warriors, envisaged as male, become women. Such factors didn't determine the selection of *Galaxy 4*, though – as Big Finish executive producer Gary Russell explains: "It was chosen by the BBC because, I suspect, of all the four-part Hartnells, it had the cleanest soundtrack back in 2019, when we first discussed it. All the choices since *Shada* [2017] have been based on sound engineer Mark Ayres' suggestions re good audio, which could, for BBC America, be TV-broadcast or reach cinema-showing quality, or both."

Audio recordings made by fans in the 1960s, when the episodes were broadcast, are the sine qua non of these releases. "We're working through stories that have rescuable audio recordings," explains Mark Ayres. "Some – *The Highlanders* [1966-67], *The Celestial Toymaker* [1966], *The Massacre of St Bartholomew's Eve* [1966] – would be harder to do than others due to the quality of the source audio. But… never say never."

Mark usually relies on excellent recordings made by Graham Strong, who attached a direct line to the inner workings of his television set, but this time the principal source is David Holman, who placed a microphone in front of





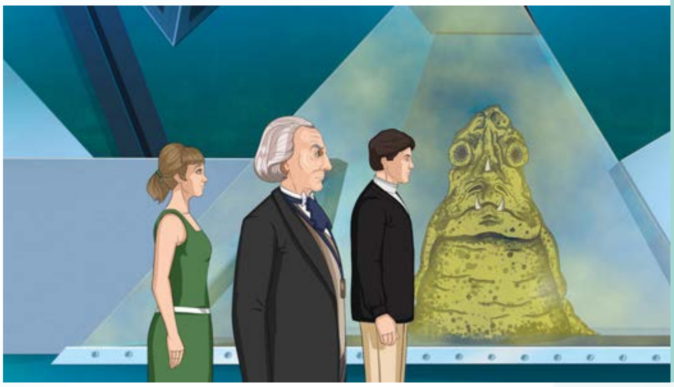
his TV. "They aren't as good quality, but obviously I've done my best using the latest tools and techniques," says Mark.

Chloe Grech, who's based north of Sydney, became the animation's producer-director in June 2020. "We started production during the initial COVID wave and wrapped in August 2021. The teams are located all over the world – the UK and US, Thaumaturgy in Australia and Digitoonz in India. We already had an established virtual production model in place for *Fury from the Deep* [2020], which meant the management strategy of all the teams wasn't too greatly affected by the pandemic." But, like many individuals involved, she's been working from home.

How faithful has the animation remained to the original aesthetic? "I wanted to replicate the pacing and feel of the surviving footage, while taking liberty in some of the staging," says Chloe. "Episode three [discovered in 2011] was an amazing resource, not only for the direction and character performance, but for environments as well. From it, we recreated the Drahvin ship, drill rig and other set-pieces as faithfully as possible. The Rill command centre looks somewhat different to the set seen in the footage. The reason for this simplification was so that it was easier to model and paint."

Souvik Nandi, head of animation at Digitoonz in Kolkata, likens the project to an iceberg. "Eighty per cent of the important work is done behind the scenes with a team of 40 to 50 people – prop, animatic, rigging and VFX artists, project co-ordinators, character designers – passionately working to make it happen. My whole team are emotionally attached to *Doctor Who*."

The Blu-ray/DVD package includes Derek Handley's black-and-white reconstruction of the three missing episodes. Telesnaps normally form the backbone of his work but there are none for *Galaxy 4*. "We're lucky such a long clip from episode one survives," says Derek, "and now there's episode three to take material from, filling the other episodes with screengrabs and composite images." He's even created CGI sequences of the reptilian Rills and their robotic drones, the Chumblies. "In 1999, Dean Rose and I made a one-third scale Chumbley model. Dean has enhanced it with remote control and it's used in the feature Chris Chapman has filmed with Peter Purves."



Opposite page above: The Drahvins in the new animated version of 1965's *Galaxy 4*.

Opposite page below: Vicki and the Doctor.

Above: The animation is presented in both 4:3 black-and-white and 16:9 colour versions.

Left: Vicki, the Doctor and Steven encounter a Rill.

Below: Peter Purves with the Chumbley made by Derek Handley and Dean Rose in the making-of documentary *The Trouble with Chumblies*.

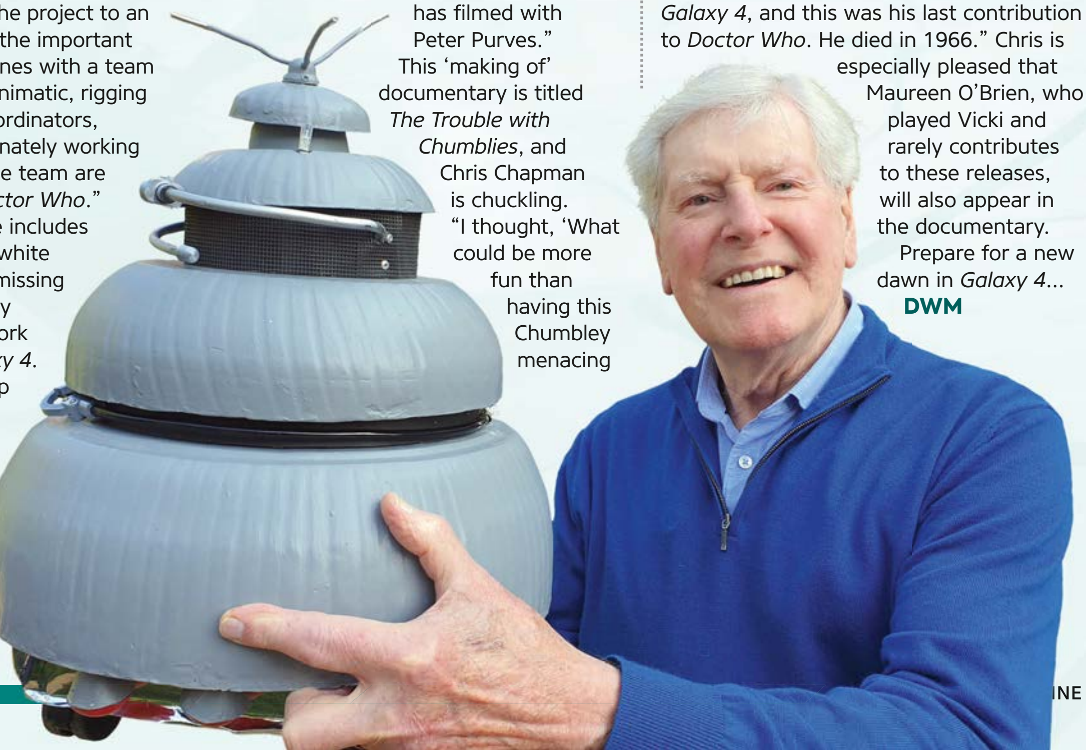
> "I thought, 'What could be more fun than having this Chumbley menacing Peter Purves.'"
>
> CHRIS CHAPMAN

This 'making of' documentary is titled *The Trouble with Chumblies*, and Chris Chapman is chuckling. "I thought, 'What could be more fun than having this Chumbley menacing Peter Purves at his home as we talk to him and try to convince him that *Galaxy 4* is perhaps a bit better than he remembers?'" Purves has always lamented the fact that his character, the Doctor's companion Steven, was handed material originally intended for the departed Barbara. "Maybe we've changed his mind," says Chris.

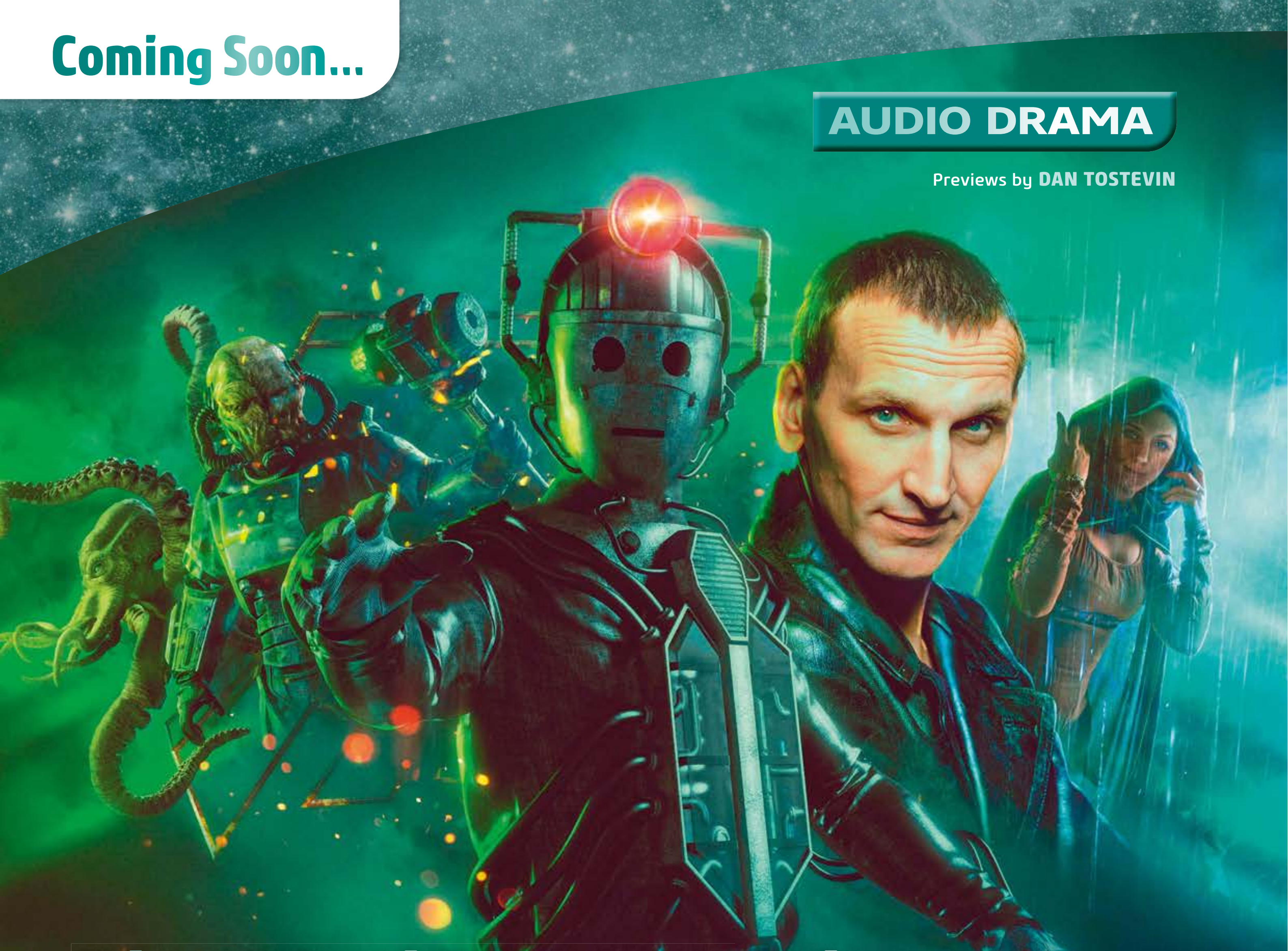
"I was quite trepidatious because a lot of the people who made *Galaxy 4* aren't alive anymore," he adds. "Also, it was studio-based and I usually visit the stories' locations." But he's chuffed with the Purves-Chumbley action and to have involved Lyn Ashley (who played Drahvin Three), Radiophonic Workshop whizz Brian Hodgson, vision mixer Clive Doig and Mike Pinfield, son of director Mervyn Pinfield. "Mervyn fell ill during the pre-filming of *Galaxy 4*, and this was his last contribution to *Doctor Who*. He died in 1966." Chris is especially pleased that Maureen O'Brien, who played Vicki and rarely contributes to these releases, will also appear in the documentary.

Prepare for a new dawn in *Galaxy 4*...

DWM



Previews by **DAN TOSTEVIN**



The Ninth Doctor Adventures
Lost Warriors

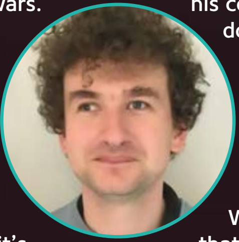
RELEASED November
BIG FINISH
RRP £24.99 (CD),
£19.99 (digital), £35.99 (vinyl)

Comprises:
The Hunting Season
by **James Kettle**
The Curse of Lady Macbeth
by **Lizzie Hopley**
Monsters in Metropolis
by **John Dorney**

STARRING
The Doctor **Christopher Eccleston**
Lord Hawthorn **Alex Jennings**
Isabel **Allegra Marland**
Alice/Fleshkin 1 **Tilly Steele**
Streatham/Fleshkin 2 **Don Gilét**
Mrs Goose/Fleshkin 3 **Annette Badland**
Gruach **Neve McIntosh**
Macbeth/Siward **Anthony Howell**
Kinade/Priest/Bishop **David Rintoul**
Sorscha/The Fuath **Maggie Service**
Curstag/Lulach **Lucy Goldie**
Fritz Lang **Nick Wilton**
Anna Dreyfus **Helen Goldwyn**
Dieter Jovanovic **Peter Bankolé**
Cyberman **Nicholas Briggs**
Olaf Richter **Raj Ghatak**

November brings three new audio adventures for Christopher Eccleston as the Ninth Doctor, the first of which is set in England between the wars.

"As the story progresses, we will see that those are not the only wars that are in the background of this story," hints James Kettle, writer of *The Hunting Season*. "It's set around Duberry Hall, which is the sort of country house that we would find in a lot of history and literature – it's Blandings, it's Downton Abbey, it's that kind of world. We have a family that live in the hall, the Hawthorns, and a set of intruders out on the moors that surround the country house – intruders who constantly demand flesh, terrifying the inhabitants inside. And into this world comes the Doctor..."

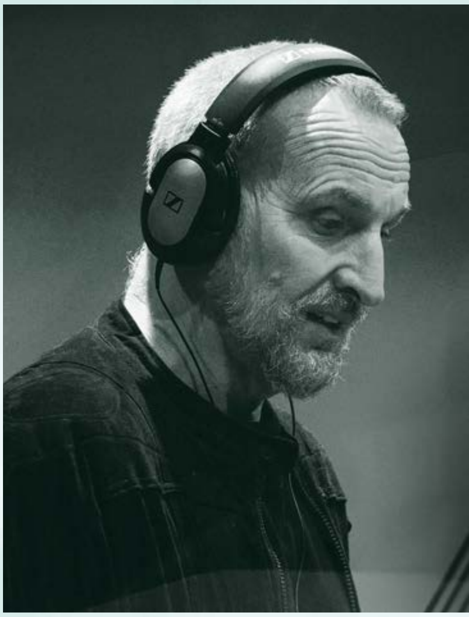


James describes the Ninth Doctor as "a really disquieting and subversive presence" who seems out of place wherever he goes – but especially somewhere like Duberry Hall. "He's antipathetic towards that kind of thing," says James. "He has no real time for manners, or the things that manners exist to cover up. He's a truth-telling character, to the point where his commitment to telling the truth and doing the right thing makes it almost impossible for him to function normally within a situation."

Despite the *Downton*-esque setting, James thinks an entirely different genre explains the story best. "*The Hunting Season* is a Western," he says. "I was going for that classic *Doctor Who* cut-and-shut of genres mixing. I wanted to do a country house story that was also like a Clint Eastwood Western, where the Doctor is a 'Man with No Name'-type figure."

In her script for *The Curse of Lady Macbeth*, Lizzie Hopley takes us to an era of Scottish history famously fictionalised by William Shakespeare.

"I wanted a swordfight between the Doctor and Macbeth," says Lizzie. "The Doctor's standing opposite this legend, going, 'I can't



Engineered for Eccleston

The writers of *The Ninth Doctor Adventures* were invited to pitch before it was certain that the series would go ahead, and their ideas were part of the process of persuading Christopher Eccleston to return to the title role. Sometimes, that process influenced the stories themselves.

"I wanted to write something that I felt would appeal to, and chime with, Christopher's own interests and enthusiasms," says James Kettle, writer of *The Hunting Season*. "I know that he's a very egalitarian guy, who has little time for class-based snobbery or things like that. So I wanted to write about country houses in a way that's hopefully true to some of the tensions and grisly things that lie beneath the surface of that almost feudal order."

RSC
ROYAL SHAKESPEARE COMPANY
MACBETH
WILLIAM SHAKESPEARE

Similarly, Christopher's 2018 performance as Macbeth for the Royal Shakespeare Company was in Lizzie Hopley's mind when she wrote *The Curse of Lady Macbeth*.

"I thought, 'Either he's sick of it and he'll say no, or...'" she says, laughing. "Actors are often like, 'I'm so done with the play I'm doing!' But I know he's a very conscientious, investigative actor, and it's mostly about Lady Macbeth and the real story. I thought, 'If I'd just done that play, and then along came someone who wanted to explore the actual story of their lives, I couldn't help myself – however tired I was of the Scottish play!'"

believe it! I've met one of the most famous people in history! Aren't you brilliant?' And then suddenly he has to fight him!"

But Lizzie's story is more interested in Macbeth's wife. "She's sometimes seen as this great temptress that makes this man do awful things," says Lizzie. "There have been many famous productions that have suggested she was a lot more than that. It was really interesting, then, to look into what she and her husband did in history, and the way that Shakespeare pounced on legends and subverted things.

"I love 'familiar' territory that we realise we don't know," she adds. "That, to me, is just as sci-fi as anything else. We go, 'Oh, we know the Highlands! We know Macbeth!' And then actually, when you look into it, it's not what you think..."

Written by John Dorney, *Monsters in Metropolis* is set in Germany during the making of Fritz Lang's 1927 film *Metropolis*. Almost a century later, the silent movie is still remembered for its futuristic Maschinenmensch, or Machine Man.

> "The idea was: what if Fritz Lang ended up casting a Cyberman?" JOHN DORNEY

"I'd been aware of the film for quite a while, but I hadn't got around to seeing it," says John. "But the robot character is iconic, and I'd been aware of the photo of this figure for ages. I suspect at least part of that might have been in reference books, because it's so similar to some of the early Cyberman designs. I couldn't find a specific citation where people said it influenced the Cybermen, but the design is redolent of the Troughton ones in particular, to the degree that I don't think it's possible for it *not* to be."

By the time John finally watched *Metropolis*, he'd been asked to come up with an idea for a Ninth Doctor story. Everything fell into place. "The idea was: what if Fritz Lang ended up casting a Cyberman, which he thinks is a puppet, rather than Brigitte Helm, who played the part in the actual film? I hadn't been asked to do a Cyberman story, but the moment that came into my head, I thought, 'That's perfect!'"

Inspired by the Ninth Doctor's on-screen encounter with Charles Dickens, John viewed his story as a 'celebrity historical' about Lang. He read up on the director in general and *Metropolis* in particular. "There's a lot of detail from actual history in there that wouldn't necessarily be obvious," he says. "I've got Fritz Lang literally directing by numbers – he would shout numbers at people to vary their levels. And I've explained a mystery from the making of it – I've come up with an explanation that fits. It's basically like solving the *Mary Celeste*, but with a mystery that far fewer people have heard of!"

Opposite page top: Tom Webster's cover art for *Lost Warriors*.

Opposite page inset: Writers James Kettle and Lizzie Hopley.

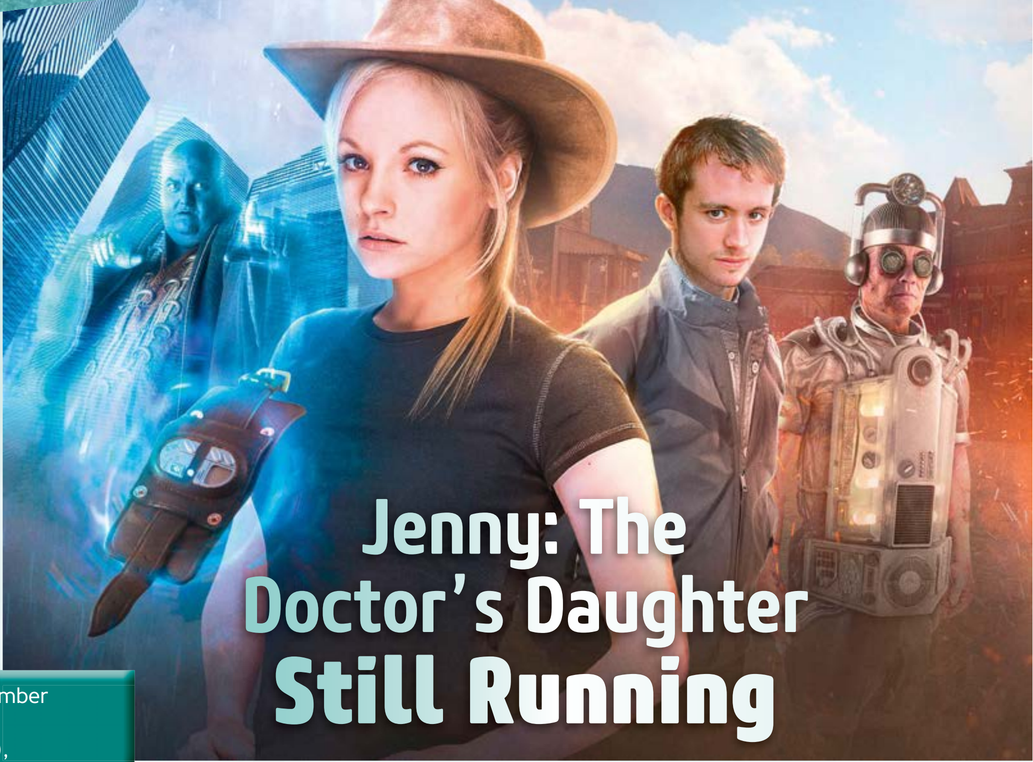
Top: Christopher Eccleston. Photo © Joe-lee Coupe.

Above left inset: Writer John Dorney.

Above right: Tilley Steele.

Far left: The Maschinenmensch (Brigitte Helm) in *Metropolis* (1927).

Left: Annette Badland.



Jenny: The Doctor's Daughter Still Running

Georgia Tennant is back as star and associate producer of *Jenny*, returning for its second series. The first, released in 2018, reintroduced the title character – the woman grown from the Tenth Doctor's DNA in *The Doctor's Daughter* (2008) – and paired her with Noah, a man with no memory, for new adventures.

"Georgia was very happy with what we did in the first series and basically wanted more of the same," explains script editor Matt Fitton. "She's very keen that the *Jenny* series is funny, fast-moving, and something that anyone can pick up and listen to. And having established the Jenny-Noah dynamic in the first series, Georgia was keen to keep that going – to keep that banter between herself and Sean [Biggerstaff] as the naïve explorer leading the even *more* naïve explorer through the universe."

The new series opens with Adrian Poynton's *Inside the Maldorvarium*, which features *Doctor Who*'s Dorium Maldovar. "I really like the idea of Jenny outfoxing characters who try to control situations," says Matt. "It's why I used the recurring audio villain Garundel in the first series. He's this slippery con man who thinks he's on top of every situation, but Jenny was able to pull the rug from under him. It's a similar thing with Dorium, except he's much more self-confident and much more established in the universe. There are a lot of questions over who's manipulating who, and who's calling the agenda throughout. It's a lovely, funny, twisty-turny episode."

RELEASED November
BIG FINISH
RRP £24.99 (CD), £19.99 (digital)

Comprises:
Inside the Maldorvarium
by **Adrian Poynton**
Altered Status
by **Christian Brassington**
and **Matt Fitton**
Calamity Jenny
by **John Dorney**
Her Own Worst Enemy
by **Lisa McMullin**

STARRING
Jenny/'Calamity' **Georgia Tennant**
Noah **Sean Biggerstaff**
Dorium Maldovar **Simon Fisher-Becker**
Mr Probos **Michael Wildman**
Andros Fax/Bar Person **Sara Powell**
Cyberleader/Suits **Nicholas Briggs**
Department Head **Jonathan Aris**
Sogo/Justine **Deeivya Meir**
Jodi/Lifeguide **Rhoda Ofori-Attah**
Narrator/Train Driver **Michael Brandon**
Marion 'Momma' Stokes **Jana Carpenter**
Sherriff Sparrow/Virgil **James Goode**
Colt 5000/Geraldine **Siân Phillips**
Seavus Colt **Cavin Cornwall**
Mike/Cyborg Auditor/Henry **Okorie Chukwu**
Young Geraldine/Jimmins/Benni **Lara Lemon**

The second story, *Altered Status*, also features something from *Doctor Who* – but while listeners will recognise it, Jenny and Noah might not. "They don't really know what a Cyberman is," says Matt, who wrote the script with Christian Brassington. "They arrive in a utopian society where everybody is starting to work for a cause, and there's one figure at the centre of it controlling everything. How do Jenny and Noah realise what the danger is? And how do they work out a way to stop it?"

> "There are a lot of questions over who's manipulating who." MATT FITTON

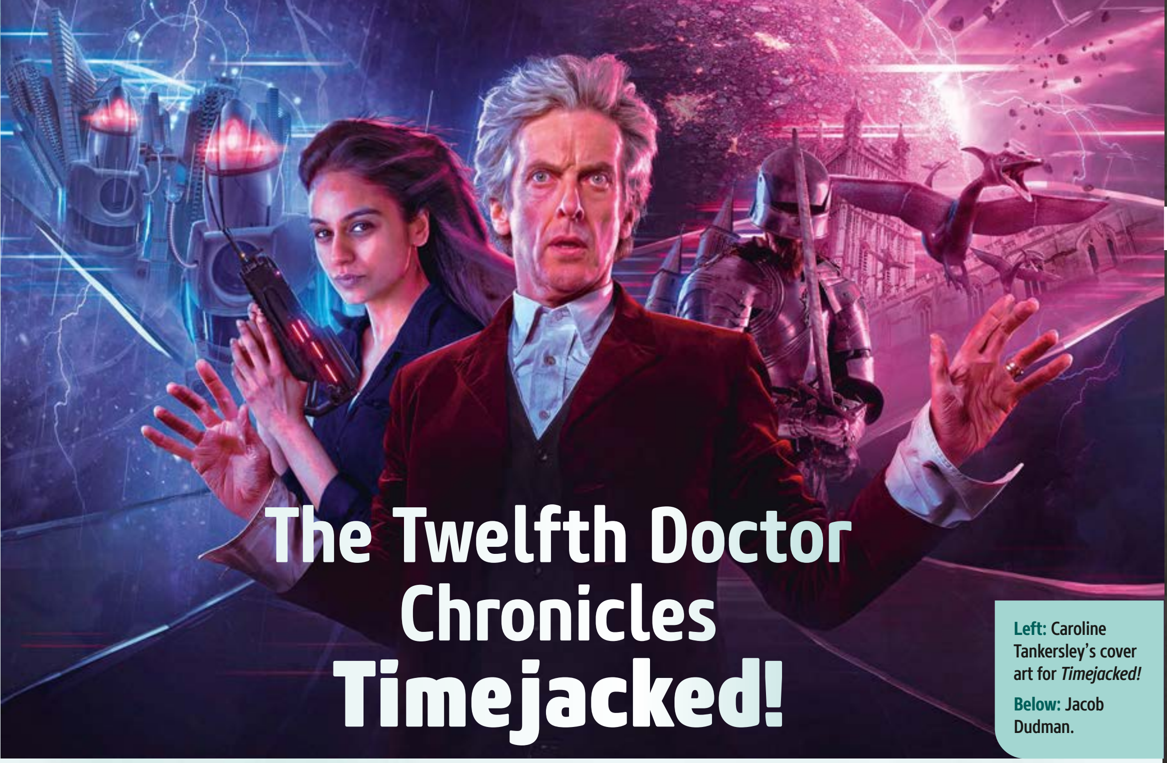
Next, John Dorney's *Calamity Jenny* sends the adventurers to the Wild West. "I always feel that Westerns are the closest genre to science fiction," says John. "It's why you can often take a science-fiction story and turn it into a Western quite easily, and vice versa: *The Magnificent Seven* becomes *Battle Beyond the Stars*, and *High Noon* becomes *Outland*. They're quite tropey and stylised in their way, and I lean into some of those tropes. The inspiration for the entire story was the image of Jenny and Noah on horseback, racing to capture a steam train, which feels like it's in a good number of Western films."

John's episode gives Georgia a second character to play. "When Jenny and Noah arrive in the Wild West, Jenny is mistaken for a person who's already there: Calamity Jenny," he says. "She's an outlaw who's caused a lot of trouble in this town."

The final episode is Lisa McMullin's *Her Own Worst Enemy*, which revisits a villain from the 2018 run. "Throughout the first series, Jenny and Noah kept running up against this cyborg that seemed to be pursuing them and trying to kill them," Lisa reminds us. "In my story, Jenny has adapted a vortex manipulator, and she decides that if they can jump back along the cyborg's timeline, maybe they can find out why the cyborg is trying to kill them – and, potentially, stop it.

"But this is a rudimentary bit of kit that she's cobbled together, and she doesn't really know what she's doing. She's got the Doctor's intelligence and flair for adventure, but she hasn't quite honed the skills needed to be a really effective and competent time traveller..."

Above: Oliver Chenery's cover art for *Still Running*.
Right: Sean Biggerstaff, Georgia Tennant and Siân Phillips.



The Twelfth Doctor Chronicles Timejacked!

Left: Caroline Tankersley's cover art for *Timejacked!*

Below: Jacob Dudman.

Keira Sanstrom arrives at St Luke's University, disassembles Nardole, pulls a gun on the Twelfth Doctor, and demands a trip in the TARDIS. New companions are often eased into the Doctor's world, but *Timejacked!* begins with Keira dragging the Doctor into hers.

"She basically kidnaps him!" says writer and script editor Matt Fitton. "But their opinion of each other shifts. Initially, Keira sees the Doctor as a means to an end, but she gradually comes to respect his opinion a bit more and sees that he's capable of guiding her. Equally, the Doctor sees Keira storming in and dragging him off, but he also starts to see her intelligence and her capabilities. And, as the Doctor often does with companions, he starts to show her how she can make the best of herself and what she's capable of."

Keira is a young Time Agent on the run. "I just fell in love with her," says director Helen Goldwyn. "There's this lovely contrast in her. She's so full of confidence, in some ways, yet so clearly vulnerable and wet behind the ears. She's blasting into a room, full of herself, and then you see the little chinks of uncertainty, and there's perhaps a smidgen of impostor syndrome about her. I think she's beautifully written in all three of these episodes."

After an exhaustive search, Helen chose Bhavnisha Parmar to play Keira. "I had a sound in my head that I knew I wanted, and I listened to so many people," says Helen. "When I finally listened to Bhavnisha, I thought, 'Yes, absolutely, that's her.' I didn't see her credits; I just put her down as my number one choice."

But this wasn't Bhavnisha's first brush with *Doctor Who*. She's played Sonya Khan – sister of the Thirteenth Doctor's friend Yaz – in the TV series since 2018. "I thought, 'This could either be brilliant or it might work against us; she might not want to be involved in this different capacity'," Helen remembers. "So I was absolutely on the edge of my seat when we were contacting her agent to see if she was available and interested. When she said she was, I was so delighted, because she couldn't be more perfect."

Helen directed from home, but Bhavnisha and Jacob Dudman – recreating Peter Capaldi's performance as the Twelfth Doctor – were in the studio together. "It was my three favourite days of recording, because of the smoothness of it," says Helen. "The energy is different when everybody's in there together, and it enabled Jake and Bhav to create this chemistry in and out of the studio. They got on brilliantly, and that permeates through the scenes."

Previous volumes of *The Doctor Chronicles* have been anthologies, but *Timejacked!* tells one long story. "The Doctor is hijacked by Keira to take her to a place called Calandra, which he assumes is where she's from," says Matt. "But it's not quite as simple as that. It's a technologically advanced civilisation, but it's rather *more* technologically advanced than it should be. They've steamed ahead with transmat technology rather faster than is safe and wise to do, and have created problems for themselves.

"We rewatched the beginning of Series 10 [2017], because that's the Doctor we're dealing with," adds Matt. "He's forced himself to take time out – which, as we eventually realise in the TV series, is to take care of Missy in the vault. So he's not looking for a companion, he's not looking to take anyone on. But once the chance to travel a little bit presents itself, he leaps at it, because the Doctor really wants to keep moving." **DWM**

RELEASED November
BIG FINISH
RRP £19.99 (CD), £16.99 (digital)

Comprises:
Flight to Calandra
by **Matt Fitton**
Split Second
by **Lou Morgan**
The Weight of History
by **Lou Morgan**

STARRING
The Doctor **Jacob Dudman**
Keira Sanstrom **Bhavnisha Parmer**
Vetch/Confused Vetch **Akshay Khanna**
Milla/Confused Milla **Hannah Genesius**
Pennou **Harley Viveash**
Attis **George Naylor**
Havilland **Holly Jackson Walters**

Upcoming Releases

AUDIOS

NOVEMBER RELEASES

▶ *The Ninth Doctor Adventures: Lost Warriors* [Ninth Doctor]
by John Dorney, Lizzie Hopley, James Kettle
Big Finish £24.99 (CD), £19.99 (digital)

DOCTOR WHO
LOST WARRIORS

▶ *Jenny: The Doctor's Daughter – Still Running*
by Christian Brassington, John Dorney, Matt Fitton, Lisa McMullin, Adrian Poynton
Big Finish £24.99 (CD), £19.99 (digital)

JENNY
STILL RUNNING

UNIT
NEMESIS
BETWEEN TWO WORLDS

▶ *UNIT Nemesis: Between Two Worlds*
by John Dorney, Lisa McMullin, Andrew Smith
Big Finish £24.99 (CD), £19.99 (digital)

DOCTOR WHO
TIMEJACKED!

▶ *The Doctor Chronicles: The Twelfth Doctor – Timejacked!*
by Matt Fitton, Lou Morgan
Big Finish £19.99 (CD), £16.99 (digital)

TORCHWOOD
THE RED LIST

▶ *Torchwood: The Red List* [Dorothy McShane]
by James Goss
Big Finish £10.99 (CD), £8.99 (digital)

Thursday 4 November

▶ *The K9 Audio Annual* read by Geoffrey Beevers, Bonnie Langford, John Leeson, Dan Starkey
BBC Audio £14 (CD), £9 (digital)

K9
AUDIO ANNUAL
DOCTOR WHO

DOCTOR WHO
THE TIME TRAVEL COLLECTION

▶ *The Time Travel Collection* [First, Third, Fourth and Sixth Doctors; contains audiobooks *of The Space Museum, Day of the Daleks, City of Death* and *The Two Doctors*]
BBC Audio £16 (digital)

MAGAZINES

Thursday 11 November

▶ **DWM 571**
Panini £5.99

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS

⚠ **DEPARTS ANDROZANI MINOR**
NO TIME TO SET DESTINATION AS BUSY REGENERATING!

⚠ **THE EYE OF ORION**
BUT CO-ORDINATES ELUDE HIM

⚠ **VESTA 95**
FOR A HOLIDAY, BUT IS DISTRACTED FROM GETTING THERE

✓ **TITAN 3**

✓ **JACONDA**

⚠ **SOMEWHERE WITH "GREEN HILLS, ROLLING COUNTRYSIDE"**
BUT IS DISTRACTED FROM GETTING THERE BY...

⚠ **PROXIMITY OF HALLEY'S COMET**

✓ **JUNKYARD AT 76 TOTTER'S LANE, EARTH, 1985**

↑ **ICE TOMBS ON TELOS, 1985**
FORCED THERE BY CYBERMEN

⚠ **STORM OF ASTEROIDS (NEAR COLLISION)**
BY MISTAKE

⚠ **VOID BETWEEN CETES AND SCULPTO**
BY MISTAKE

↑ **PUNISHMENT DOME ON VAROS, IN THE CONSTELLATION OF CETES**
FORCED THERE AS ONLY PLACE THE TARDIS
CAN REACH WITH REMAINING POWER

⚠ **KEW GARDENS, EARTH, C. 1810**
BUT ACCIDENTALLY ENDS UP INSTEAD IN...

⚠ **FIELD OUTSIDE KILLINGWORTH, EARTH C. 1810**

✓ **UNNAMED PLANET**

⚠ **GREAT LAKES OF PANDATOREA**
BUT IS DISTRACTED FROM GETTING THERE

✓ **GALLEY OF SPACE STATION CHIMERA, THIRD ZONE**

✓ **FIELD OUTSIDE SEVILLE, EARTH**

⚠ **CONSTELLATION OF ANDROMEDA**
BUT IS DISTRACTED FROM GETTING THERE

⚠ **THE EYE OF ORION**
BUT IS DISTRACTED FROM GETTING THERE BY...

⚠ **KONTRON TUNNEL**

✓ **INNER SANCTUM, KARFEL**

✓ **BANK BESIDE LOCH NESS, EARTH, 1885**

✓ **INNER SANCTUM, KARFEL**

✓ **SPACE BETWEEN KARFEL AND BANDRIL SPACESHIP**

✓ **SOMEWHERE ELSE ON KARFEL**

✓ **HILL ON NECROS**

⚠ **RAVALOX**
(REALLY EARTH, BUT LIGHT YEARS FROM WHERE IT SHOULD BE)

✓ **SEA ON THOROS BETA**

↑ **TIME LORD SPACE STATION**
FORCED THERE BY TIME LORDS

↑ **PEASE POTTAGE, EARTH**
FORCED THERE BY KNOWLEDGE OF FUTURE

✓ **CARGO HOLD OF SPACESHIP HYPERION 3**

⚠ **SECTOR 13**
BUT IS DISTRACTED FROM GETTING THERE

⚠ **CENTAURI 7**
BUT IS DISTRACTED FROM GETTING THERE

⚠ **SOMEWHERE FOR A HOLIDAY**
BUT IS DISTRACTED FROM GETTING THERE

↑ **LAKERTYA**
FORCED THERE BY RANI

DETOURS
WHERE THE SIXTH DOCTOR WANTS TO GO IN THE TARDIS, AND WHERE HE ENDS UP!

⚠ DISTRACTION
↑ FORCED LANDING
✓ ARRIVED AS PLANNED

Next Issue...

Date with Destiny

The Season 17 box set revealed!

BBC
DOCTOR WHO MAGAZINE™

Dafydd Shurmer
Designing the world of the Thirteenth Doctor

Series 13
Exclusive preview of the final episodes

Hot Topic
The Fact of Fiction investigates *Planet of Fire*

AVAILABLE IN A CHOICE OF SERIES 13 COVERS!

DWM 571 will be available at WHSmith, newsagents and comic shops from **11 November**, price £5.99. For **FREE DELIVERY**, subscribe at *paninisubscriptions.co.uk/drwho*

---

panini comics PANINI ONLINE SHOP panini magazines

Having trouble finding back issues of **DWM**, comic collections or bookazines? Try the Panini Online Shop!

DOCTOR WHO MAGAZINE
CELEBRATING 500 ISSUES!
1976 DOCTOR WHO'S HOTTEST YEAR
THE DOCTOR WHO COMPANION THE TWELFTH DOCTOR
FROM THE PITCH TO THE SHOOTING SCRIPT... WRITING DOCTOR WHO

You can now find all of your favourite magazines and books in one place.*

panini.co.uk

Register for exclusive offers and news on all the latest releases.

WHILE STOCKS LAST!

* Customers in the UK, Ireland and Gibraltar only

MICHELLE **GOMEZ**

bgfn.sh/missy

FROM THE WORLDS OF

BBC DOCTOR WHO

MISSY

FULL CAST AUDIO DRAMA FROM BIGFINISH.COM
ON COLLECTOR'S EDITION CD OR DOWNLOAD

BBC STUDIOS

@BIGFINISH • THEBIGFINISH • BIGFINISHPROD

BBC, DOCTOR WHO and TARDIS (word marks and logos) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2018. Licensed by BBC Studios.

The Sontarans created by Robert Holmes and used under licence. The Ogrons © BBC.

BIG FINISH WE LOVE STORIES

BBC

DOCTOR WHO

MAGAZINE™

THE MAKING OF SERIES 12

BBC
DOCTOR WHO
MAGAZINE™
THE MAKING OF SERIES 12

COMPILED BY
ANDREW PIXLEY

EDITOR
MARCUS HEARN

ART EDITOR
PERI GODBOLD

DEPUTY EDITOR
PETER WARE

EDITORIAL ASSISTANT
EMILY COOK

PANINI UK LTD
Managing Director MIKE RIDDELL
Managing Editor ALAN O'KEEFE
Head of Production MARK IRVINE
Circulation & Trade Marketing Controller REBECCA SMITH
Head of Marketing JESS TADMOR
Marketing Executive SAMANTHA HAMMOND

BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products
and Licensing STEPHEN DAVIES
Director, Magazines and Consumer Products MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK Publishing Co-ordinator EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcstudios.com

THANKS TO: Chris Chibnall, Sandra Cosfeld,
Rebecca Roughan, Nik Thevaray

Doctor Who Magazine™ – The Making of Series 12
Published October 2021 by Panini UK Ltd and supplied with **Doctor Who Magazine 570**. Not to be sold separately. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trademarks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo and insignia © BBC 2018. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. Thirteenth Doctor images © BBC Studios 2018. Licensed by BBC Studios. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. All views expressed in this magazine are those of their respective contributors and do not necessarily represent the views of **Doctor Who Magazine**, the BBC or Panini UK. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Panini and the BBC are not responsible for the content of external websites. Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

FSC
www.fsc.org
MIX
Paper from responsible sources
FSC® C010219

Contents

Page 4
Production Timeline

Page 6
Spyfall Part One

Page 8
Spyfall Part Two

Page 10
Orphan 55

Page 12
Nikola Tesla's Night of Terror

Page 14
Fugitive of the Judoon

Page 16
Praxeus

Page 18
Can You Hear Me?

Page 20
The Haunting of Villa Diodati

Page 22
Ascension of the Cybermen

Page 24
The Timeless Children

Page 26
Revolution of the Daleks

So much has changed in our lives since Series 12 was produced and broadcast that these episodes feel like they belong to a very different time. But my memories of this series are vivid; it was fascinating to watch it being made, and compelling to experience it as a viewer.

Doctor Who Magazine was fortunate enough to be invited to the Nu Boyana Studios in Sofia, Bulgaria, to witness the recording of *Nikola Tesla's Night of Terror*. As anybody who's spent any time in a film or television studio will tell you, watching actors replay the same scene over and over again – often for no immediately apparent reason – is not the most riveting activity. In this instance, however, it was a privilege to see a highly efficient filmmaking machine at work. I was impressed by the way director Nida Manzoor and her crew motored through page after page of Nina Metivier's script. They worked around the capricious weather conditions and marshalled a small army of supporting artists (many of whom didn't seem to speak English), while somehow finding time to allow actors to explore their characters before the cameras rolled on the first take.

And then there was the excitement of watching the series unfold on television, which is something we were all able to share. Each episode had its highlights, but for me, the mounting tension and jaw-dropping plot twists of *Fugitive of the Judoon* made for thrilling viewing. If anyone still had doubts about the fearless ambition of showrunner Chris Chibnall, then these were surely dispelled by the gamechanging revelations of *The Timeless Children*. Above all, this era of *Doctor Who* is distinguished by its willingness to take risks. The episodes in Series 12 are a reminder, were any needed, that *Doctor Who* has both survived and flourished for nearly 60 years because it's never stayed the same.

The programme will evolve once again with the Thirteenth Doctor's endgame. But that's a little way off. The episodes described on the following pages are the story so far...

Marcus

SERIES 12

Production Timeline

Monday 21 January 2019: Production begins on *Praxeus* in Stellenbosch, South Africa.

Tuesday 22 January: Production begins on *Spyfall* Part One, along with an insert for Part Two.

Monday 11 March: Principal production begins on *Spyfall* Part Two.

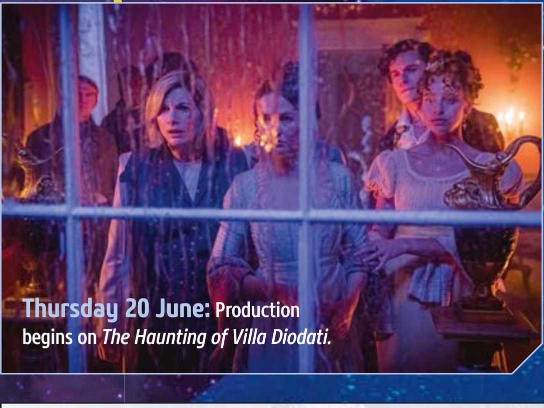
Wednesday 13 March: Production begins on *Orphan 55*.

Tuesday 2 April: Cast and crew start work in Tenerife on location material for *Orphan 55*.

Wednesday 1 May: Production begins on *Nikola Tesla's Night of Terror*.

Tuesday 14 May: Cast and crew start work at Nu Boyana Studios in Bulgaria on *Nikola Tesla's Night of Terror*.

Tuesday 21 May: Production begins on *Fugitive of the Judoon*.



Thursday 20 June: Production begins on *The Haunting of Villa Diodati*.

Monday 22 July: Production begins on *Can You Hear Me?*

Monday 12 August: Production begins on *Ascension of the Cybermen*.

Tuesday 20 August: Production begins on *The Timeless Children*.

Tuesday 1 October: Production begins on the 2021 New Year's Day Special *Revolution of the Daleks.*

Wednesday 30 October: Series 12 wraps at North Edward Street in Cardiff.

Thursday 10 September 2020: Pick-up scene for *Revolution of the Daleks* to test COVID-safety working practices for Series 13.

EPISODE 1

Spyfall Part One

Right: The Doctor pays a visit to O.

Below right inset: An SUV takes the Doctor and her friends on a perilous journey.

Bottom: The mysterious Kasaavin materialise outside O's house.

"It's a global espionage thriller… with aliens!" was how executive producer Chris Chibnall described his opening script for Series 12 of *Doctor Who*.

The two-parter had originally been conceived as a single episode, and in the course of storyboard discussions it had been suggested that the story should open with Yaz's appraisal (full of commendations), Ryan possibly graduating his NVQ class (and being cleverer than his teacher), and Graham performing a duet with a 19-year-old Elvis (who doesn't know the words to his own songs).

After the attack on the barn where O (who was not the Master in this version) lives, the team track down an 'alien spy' that apparently disintegrates but can actually move through time and space. The aliens are mining human DNA and are traced through the lives of Ada Lovelace in 1834 and Noor Inayat Khan in 1942. Spaceships descend from the skies containing Barton's allies, whom the Doctor turns against him. "You need to find the timeless child," Barton tells the Doctor, creating an image of a baby on a rock inside her mind.

Following pre-production from Monday 19 November 2018, Episode 1 (for the most part, titles weren't allocated until post-production) was made as part of Block 1 – directed by Jamie Magnus Stone – in early 2019, when location work in association with Blue Ice Films commenced in South Africa. "We thought it still had a lot more to offer," explained executive producer Matt Strevens of the country that had been featured in Series 11. "It also has a diverse selection of terrain, which gives an epic scale that, try as you might, you can't get in the UK."

The area around the Afrikaans Language Monument overlooking Paarl was used on Tuesday 22 January for the sniper sequence, with the Californian car chase through the vineyards was staged at the private Lourensford Wine Estate at Somerset West the following day. Barton's airport was Signature Flight Support CPT at Cape Town International Airport, as visited on Thursday the 24th and Friday the 25th, while the mogul's impressive Vor HQ was The Apex off Bridgeway in Cape Town, where recording took place on Sunday the 27th. The party at Barton's house was staged at the Delavia Estate at Stellenbosch over the next two days. Overseas work on Episode 1 concluded with scenes set outside O's hut in the Outback, which were completed at Kersefontein Guest Farm in Hopefield from Sunday 3 to Tuesday 5 February.

Back in Cardiff, the terrifying SUV journey along the M1 was staged as a night shoot on the A4232 Cardiff Bay Link Road on Sunday 10 February. The scenes featuring the Doctor and Yaz in 'Infinity' were initially recorded at Enfys Studios in Splott on Friday the 15th. Making use of a black set filled with water, this material had to be re-shot at a later date because, as Chris Chibnall explained on the DVD commentary, "it wasn't epic or impressive enough." The Enfys facility was also used, five days later, for SUV interiors.

The BBC Cymru team visited Swansea Guildhall on Monday

Written by **Chris Chibnall**
Director: **Jamie Magnus Stone**
Series Producer: **Nikki Wilson**

Cast: Jodie Whittaker (The Doctor), Bradley Walsh (Graham O'Brien), Tosin Cole (Ryan Sinclair), Mandip Gill (Yasmin Khan), with Sacha Dhawan (O), Lenny Henry (Daniel Barton), Stephen Fry (C), Shobna Gulati (Najia Khan), Ravin J Ganatra (Hakim Khan), Bhavnisha Parmar (Sonya Khan), Melissa De Vries (Sniper), Sacharissa Claxton (Passenger), William Ely (Older Passenger), Brian Law (Operative (US)), Buom Tihngang (Tibo), Asif Khan (Sergeant Ramesh Sunder), Andrew Bone (Mr Collins), Ronan Summers (Rendition Man), Christopher McArthur (Ethan), Darron Meyer (Seesay), Dominique Maher (Browning), Struan Rodger (voice of Kasaavin).

BBC synopsis: Intelligence agents around the world are under attack from alien forces, so MI6 turn to the only people who can help: the Doctor and friends. As they travel the globe looking for answers, attacks come from all sides. Earth's security rests on the team's shoulders, but where will this planet-threatening conspiracy lead them?

BBC One transmission:
Wednesday 1 January 2020, 6.55pm
Audience: 6.98 million
(after seven days, all devices)
Chart position: 8th (across all channels)

Left: Cast and crew prepare to record a scene aboard the plane.

Above: The Doctor (Jodie Whittaker) is interrupted as she works on the TARDIS.

Below: Lenny Henry as Daniel Barton.

Bottom: The Doctor is transported to an alien environment.

18 and Tuesday 19 February to stage all the material with C at Thames House. Ryan's basketball game – written because Tosin Cole plays basketball – was recorded outside Swansea's Bay Studios on the second day. The garage where the Doctor worked on the TARDIS was J&P Autos on Penarth Road in Cardiff; this material was recorded on Thursday the 21st, the same day that work resumed on the revised version of the standing TARDIS set, housed in Studio 3 at the BBC Roath Lock production base.

Graham's appointment at Sheffield Hospital took place at Cardiff and Vale College on Dumballs Road on Thursday 28 February. Recording at Roath Lock through to Wednesday 6 March covered scenes in Barton's office and O's hut, with the aircraft scenes – revealing O's true identity – performed at Pinewood Studio Wales on Thursday the 7th and Friday the 8th. "It was so special because no one apart from Chris and Matt had seen how I was going to play the Master," recalled Sacha Dhawan.

The final day of Block 1 – Monday 11 March – saw Cardiff Central Police Station doubling as Sheffield Police Station (as it had in *The Woman Who Fell to Earth*), while the scenes in Moscow were shot in and around Custom House on Bute Street. During Block 2, pick-up shots were obtained alongside material for Episode 2; the scene in Yaz's flat was recorded on Monday 15 April, with new versions of the 'Infinity' scenes also staged that day, and on Friday the 19th, in Studio 2.

"We really wanted to hook people back so there's a huge cliffhanger at the end of the first episode," said Matt Strevens. "It's such a great reveal." **DWM**

> **"The name's Doctor. The Doctor."** **THE DOCTOR**

EPISODE 2

Spyfall Part Two

Right: The camera's view of shooting the plane sequence.

Right inset: Charles Babbage (Mark Dexter) admires the Silver Lady; Barton addresses a rapt audience.

Below: Noor Inayat Khan (Aurora Marion), Ada Lovelace (Sylvie Briggs) and the Doctor arrive to confront the Master.

"As a kid growing up in the 1970s, part of what got me addicted to *Doctor Who* was the cliffhangers," observed Chris Chibnall. "They were essential to the DNA of the show."

With the opening adventure now expanded to two parts, in early versions of the storyboard planning sessions for Episode 2, Barton has half his DNA rewritten when attacked by one of the 'silhouettes' he's in league with and escapes to an alpine lodge in Switzerland. During his development research, Barton had discovered a silhouette that had shown him an alternative future reality; after they'd formed their alliance, the Master had intervened, telling both parties that they could "think bigger". Consideration was also given to Barton holding Yaz's family hostage in his bunker. The Doctor, Ada Lovelace and Charles Babbage hold a seance before ending up in 1942 Paris, and while on the run from the police, Graham, Yaz and Ryan hitch a lift with a little old lady who drives at only 20mph.

Episode 2 was made as part of Block 2 by director Lee Haven Jones, who commented: "I was born 20 miles north of Cardiff and *Doctor Who* has been in the area since 2005. I've been gagging to do it." One sequence had been recorded in advance while the production team was in South Africa; the Doctor's vision was staged at the Afrikaans Language Monument on Tuesday 22 January 2019.

Block 2 started recording on Monday 11 March with the lecture theatre scenes, which took place at Hoddinott Hall in Cardiff's Millennium Centre. The crew returned to Pinewood Studio Wales to record on the plane set on Tuesday the 12th, followed by a day in the TARDIS at BBC Roath Lock. The new-build house where the Doctor's friends hide was located in Waterside at The Quays, a Barratt Homes development on Barry Island used for night shoots on Thursday the 14th and Friday the 15th; also ticked off on the second day was the sequence on the Essex high street, which was recorded at King's Square in Barry during the afternoon. Monday 18 March included scenes in Barton's car on roads around Cardiff Bay together with sequences in the code chamber, which was the interior of Custom House on Bute Street. Part of the material on the derelict French street was also recorded here, with most of the Parisian road material staged close to the Glamorgan Building at Cardiff University on King Edward VII Avenue on Tuesday the 19th. The rest of the week was spent at Roath Lock

Written by **Chris Chibnall**
Director: **Lee Haven Jones**
Producer: **Alex Mercer**

Cast: Jodie Whittaker (The Doctor), Bradley Walsh (Graham O'Brien), Mandip Gill (Yasmin Khan), Tosin Cole (Ryan Sinclair), with Sacha Dhawan (The Master), Lenny Henry (Daniel Barton), Sylvie Briggs (Ada Lovelace), Aurora Marion (Noor Inayat Khan), Mark Dexter (Charles Babbage), Shobna Gulati (Najia Khan), Ravin J Ganatra (Hakim Khan), Bhavnisha Parmar (Sonya Khan), Andrew Piper* (Inventor), Tom Ashley (Airport Worker), Kenneth Jay (Perkins), Blanche Williams (Barton's mother).

* credited as 'Andrew Pipe'

BBC synopsis: In part two of this epic spy thriller, a terrifying plan to destroy humanity is about to reach fruition. Can the Doctor and her friends escape multiple traps and defeat a deadly alliance?

BBC One transmission:
Sunday 5 January 2020, 7.00pm
Audience: 6.07 million
(after seven days, all devices)
Chart position: 16th (across all channels)

Left: Ryan (Tosin Cole), Graham (Bradley Walsh) and Yaz (Mandip Gill) go on the run.

Above: The Doctor investigates the Master's TARDIS

Below left: Graham prepares to fire his laser shoe.

Below right: Sacha Dhawan as the Master.

Bottom: The Master is surrounded by Nazis.

on scenes set in O's Hut and the TARDIS. To preserve the secret of Sacha Dhawan's character, he was still credited as 'O' on production paperwork.

The phone box used by Yaz was erected at Barry's Porthkerry Country Park for recording on Tuesday 26 March. The familiar venue of MOD St Athan in the Vale of Glamorgan was visited on Thursday the 28th and Friday the 29th; there, Horizon Aircraft Services and Hangar 858 were used for the landing strip and empty warehouse sequences.

While working on Episode 3 in Tenerife, plate shots for the Gallifrey sequence were captured in the Parque Nacional del Teide on Wednesday 3 April. Back in Cardiff, Howell's School became the interior of the Adelaide Gallery on Friday the 12th and Monday the 15th. The second day saw two crews at work: the main unit moved on to the Old Western Mill Printworks in Cardiff's Pacific Business Park (which became Noor Inayat Khan's attic room), while the second unit undertook scenes at Yaz's flat back at Roath Lock. Further attic scenes were then performed at Western Mill on Tuesday the 16th and Friday the 19th, with some 'Infinity' sequences – on the revised set – also recorded at Roath Lock on the Friday.

The console where Yaz's call is traced was located at Roath Lock and used on Monday 29 April, while the following day the material in Babbage's salon was recorded at the 17th-century Tredegar House, at Duffryn in Newport. The final day of Block 2 – Friday 10 May – was spent at Roath Lock on the Eiffel Tower sequences and some of the 'Infinity' material. During Blocks 3 and 4, pick-up shots were completed at the BBC premises on Tuesday 21 May and at Hangar 858 on Friday 26 July.

"A two-part story gives you a greater scale of storytelling, both geographically and emotionally," noted Chris Chibnall. "This was something I'd been really looking forward to doing, because it means you can go deeper into characters, have more expansive plots, and you can travel greater distances in both space and time." **DWM**

> *"Don't make me do the old soft-shoe shuffle."* **GRAHAM O'BRIEN**

Orphan 55

Right: The holiday destination Tranquillity Spa on the planet Orphan 55.

Below right inset: The Doctor confronts Kane (Laura Fraser).

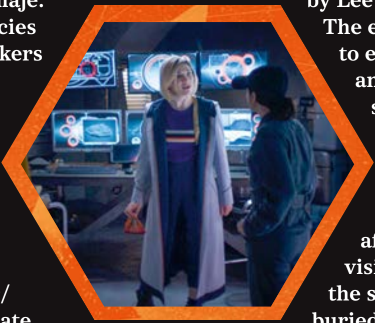
Bottom: Survivors of the massacre at Tranquillity Spa go in search of Benni.

"‘A holiday gone horribly wrong’ was one of the earliest ideas we discussed in the very first writers’ room," commented Ed Hime, the scriptwriter of *Orphan 55*. "It was the first script I was going to write for *Doctor Who*."

Hime’s story proceeded to first draft stage for Series 11. The original narrative ‘beat sheet’ was referred to as *Safari* and played out in an ex-military compound that’s been turned into an exclusive safari lodge on a war-torn planet, home to the Blox/Damaje. This genetically engineered warrior species is now a tourist attraction for holidaymakers wanting to see a rare life-form. At the lodge run by the ruthless capitalist Angela, the Doctor’s party encounter Albert and Edith (a couple who honeymooned there 35 years earlier and have returned to celebrate their anniversary), a two-headed Complainer/Reviewer who loves to rate every unsatisfactory experience online, and the Valleys family, who have won their holiday in a competition. When Albert is snatched by the Blox/Damaje, an alien hunter known as the Dentist offers to venture outside – the aim being to capture one of the last of the species.

At this juncture, however, the planet didn’t turn out to be Earth. After a first draft set on the planet Kryll written in January 2017, Ed Hime instead turned his attention to the story that would be broadcast as *It Takes You Away* in Series 11.

Hime’s first story was reactivated in April 2018, when *Safari* was scheduled as Episode 3 of Series 12, directed by Lee Haven Jones as part of Block 2.



The episode’s TARDIS scenes were first to enter production, on Wednesday 13 and Thursday 19 March 2019. The sets for the Command Centre and the corridor outside the ‘linen cupboard’, constructed at BBC Roath Lock in Cardiff, were used for recording from Thursday the 21st to Monday the 25th, after which the team went on location, visiting a gun club on Barry Island for the sequences in the tunnel leading to the buried complex and Dreg Nest on Tuesday the 26th and Wednesday the 27th.

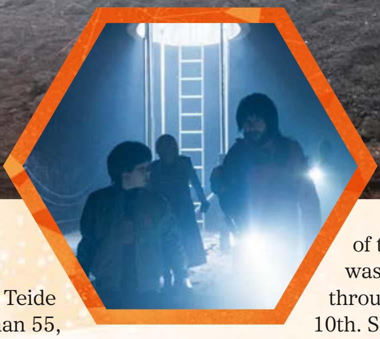
On Monday 1 April, cast and crew flew out to Tenerife, with exterior recording – undertaken in association with

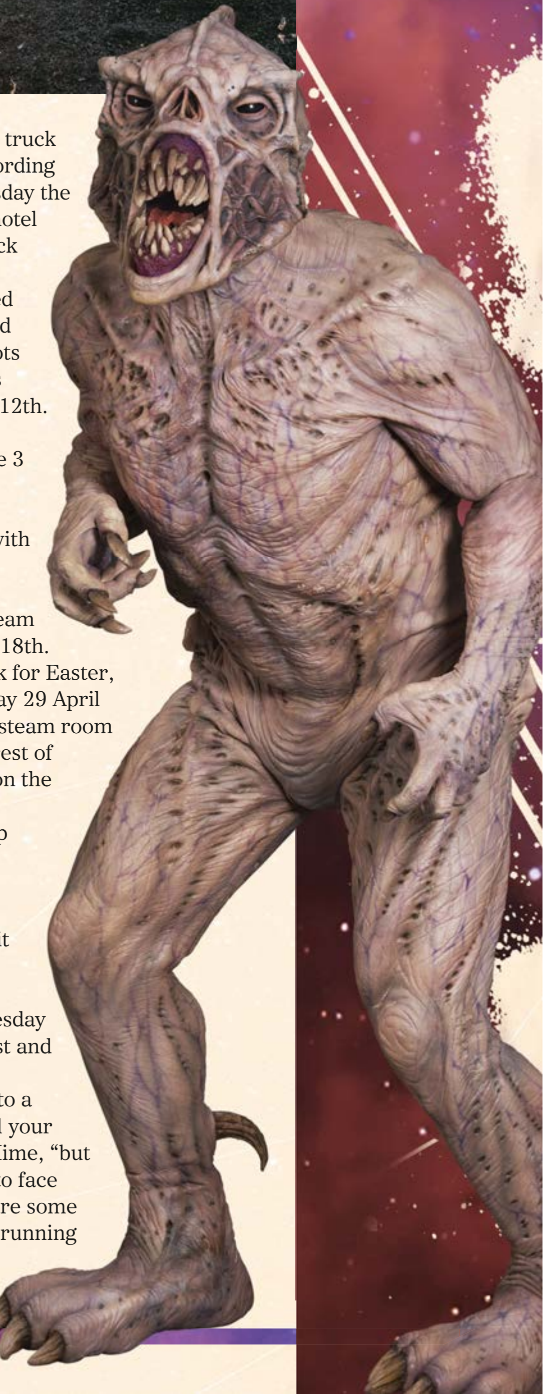
Written by **Ed Hime**
Director: **Lee Haven Jones**
Producer: **Alex Mercer**

Cast: Jodie Whittaker (The Doctor), Bradley Walsh (Graham O’Brien), Tosin Cole (Ryan Sinclair), Mandip Gill (Yasmin Khan), with Laura Fraser (Kane), Gia Ré (Bella), James Buckley (Nevi), Julia Foster (Vilma), Amy Booth-Steel (Hyph3n), Will Austin (Vorm), Col Farrell (Benni), Lewin Lloyd (Sylas), Spencer Wilding (Lead Dreg and creature movement).

BBC synopsis: The Doctor and her friends discover that the luxury resort where they are holidaying is hiding a number of deadly secrets. What are the ferocious monsters attacking Tranquillity Spa?

BBC One transmission:
Sunday 12 January 2020, 7.10pm
Audience: 5.38 million
(after seven days, all devices)
Chart position: 25th (across all channels)





Left: Shooting on Mount Teide in April 2019.

Below left inset: The Doctor and her party take refuge underground.

Bottom left: The survivors face a threat from above.

Below right: A Dreg.

Sur-Film – starting the following day with the escape from the damaged truck in the rocky valley. For the next two days, Teide National Park became the surface of Orphan 55, with work near Carr, El Faro and Sendero del Chinyero. "When we first went at the end of January [2019] and then again at the end of February to recce... we were up on the side of Mount Teide and the weather was fantastic," recalled Lee Haven Jones. "Then when we went in early April to shoot, it was a very different landscape... the mist was down and we couldn't see the beautiful vistas."

Scenes around the hotel terrace were then recorded on Thursday 4 and Friday 5 April at the Auditorio de Tenerife and Parque Marítimo César Manrique entertainment complex in Santa Cruz, after which the team flew back to Cardiff on Saturday the 6th.

Sequences on the stairway of the buried complex were shot at the Millennium Centre in Cardiff Bay on Monday 8 April, after which the unit relocated to the Old Western Printworks at the Pacific Business Park, where the interior of the armoured truck was used for recording through to Wednesday the 10th. Scenes in the hotel bar were recorded at Roath Lock through to Thursday the 11th, with more material in the buried complex secured at Barry Island the rest of that day. Pick-up shots were then recorded at Howell's School in Cardiff on Friday the 12th.

The remainder of Episode 3 was completed back at Roath Lock from Wednesday 17 April, starting with a now-destroyed version of the bar set, and then moving onto material in the corridor and steam room through to Thursday the 18th.

Following a week's break for Easter, work resumed on Monday 29 April with more corridor and steam room scenes, after which the rest of the day was spent back on the Command Centre set.

At Roath Lock, pick-up shots in the Command Centre, Steam Room and Dreg Nest were captured by a second unit on Wednesday 5 June, with further inserts on Wednesday 19 June, Tuesday 9 July, Monday 26 August and Monday 30 September.

"You go on holiday or to a far-off place to escape all your troubles," observed Ed Hime, "but you basically come face to face with the fact that there are some problems there's just no running away from." **DWM**

> ***"Humans. I think you forget how powerful you are."*** **THE DOCTOR**

EPISODE 4

Nikola Tesla's Night of Terror

Right: Scientist and inventor Nikola Tesla (Goran Višnjić).

Below right inset: Director Nida Manzoor on the backlot at Nu Boyana Studios in Bulgaria.

Bottom: Graham, Thomas Edison (Robert Glenister), Ryan, the Doctor, and Dorothy Skerritt (Haley McGee) watch external events from the safety of the TARDIS.

"Tesla is such a fascinating figure," noted former *Doctor Who* script editor Nina Metivier, who wrote *Nikola Tesla's Night of Terror*. "His manners were quite old-fashioned, even for his era, but at the same time he had incredibly futuristic thinking and such big, bold ideas."

In the original 'story beats' document for what was initially referred to as just *Tesla*, the early scenes see Tesla suspecting sabotage at Niagara Falls and suggesting to Dorothy Skerritt that they quickly depart from the establishment; with him, Tesla takes the strange sphere that has appeared. Later, while dining aboard the train to New York, Tesla and Dorothy are attacked by a shadowy figure – but saved by the Doctor and her party, who are seated at the next table. After taking his photograph of Tesla, Jonathan Green is zapped by a blue electric light in a nearby alleyway. Those possessed by the aliens become 'Electric People', able to leap around with great agility and attack Tesla's invention factory; when they flicker, they turn for an instant into large creatures with tails.

The character who informs Tesla that he's the one the aliens require is one of the protestors who'd been seen earlier outside the laboratory. The aliens are referred to as 'the Scorpions' and are led by 'the Scorpion Queen'. At the climax of the narrative, Dorothy is zapped by one of the departing aliens and collapses, but Edison realises that one of Tesla's prototypes can re-start her heart; this material was recorded but dropped from the final edit.

Directed by Nida Manzoor, Episode 4 was one of the two episodes that formed Block 3. "At this stage in my career I'm trying to find a way into genre stuff," Manzoor explained, "so to be given this platform with *Doctor Who* is so exciting – it's a dream job to land."

The block commenced with the scenes in the standing TARDIS set at Cardiff's Roath Lock complex on Wednesday 1 May 2019. Scenes inside and outside the Niagara Falls generator plant were staged overnight at a water works building at the Cantref Reservoir near Merthyr Tyfil on Thursday the 2nd and Friday the 3rd.

The confrontation aboard the goods train was recorded at Roath Lock on Monday 6 and Tuesday 7 May, along with further material aboard the TARDIS. The Cory Building, on Bute Street in Cardiff, was then used as the main room and reception of Tesla's Houston Street laboratory on Wednesday the 8th and Thursday the 9th, with the cast and crew travelling to Bulgaria the following Monday.

Written by **Nina Metivier**
Director: **Nida Manzoor**
Series Producer: **Nikki Wilson**

Cast: Jodie Whittaker (The Doctor), Bradley Walsh (Graham O'Brien), Mandip Gill (Yasmin Khan), Tosin Cole (Ryan Sinclair), with Goran Višnjić (Nikola Tesla), Robert Glenister (Thomas Edison), Anjli Mohindra (Queen Skithra), Haley McGee (Dorothy Skerritt), Paul Kasey (Harold Green), Robin Guiver (Bill Tallow), Erick Hayden (Mr Sorensson), Russell Bentley (Mr Brady), Brian Caspe (Mr Martin), Shaun Mason (Foreman).

BBC synopsis: 1903. On the edge of Niagara Falls, something is wrong at Nikola Tesla's generator plant. Who or what is sabotaging the maverick inventor's work? Has he really received a message from Mars? And where does his great rival Thomas Edison fit into these events? The Doctor, Yaz, Ryan and Graham must join forces with one of history's great minds to save both him and planet Earth.

BBC One transmission:
Sunday 19 January 2020, 7.10pm
Audience: 5.20 million
(after seven days, all devices)
Chart position: 28th (across all channels)

Left: Anjli Mohindra as the Queen Skithra.

Above: Edison's factory.

Below left: Edison takes stock of his rival, Tesla.

Below right: Goran Višnjić as Tesla.

Bottom left: The Skithra attack.

Tuesday 14 to Thursday 16 May involved working at Nu Boyana Studios in Sofia, the facility's New York backlot streets having previously been seen in *The Return of Doctor Mysterio* (2016). "The set was totally immersive," Nida Manzoor recalled. "What I love about filming in this period – 1903 New York – is the grime feel. You could sense the smokiness and the industrial New York feel. I was so impressed by what the production design team and the costume team had done."

> "A connected world. And that idea starts here. With him." **THE DOCTOR**

With **Doctor Who Magazine** in attendance, the first day covered the action sequences on Houston Street, followed by scenes outside Edison's factory on the second, and concluding with other Long Island street material on the third.

Pick-up shots were recorded at Roath Lock on Tuesday 21 May and Wednesday 5 June. The climax in the Wardenclyffe laboratory was staged at Roath Lock on Thursday 6 and Friday 7 June, with work on the factory floor at Edison's establishment spanning the weekend to Monday the 10th. Earlier scenes at Wardenclyffe were then recorded through to Wednesday, during which time the team moved onto scenes aboard the Skithra ship through to Thursday the 13th.

The Queen was played by Anjli Mohindra, who had featured regularly as Rani in the CBBC *Doctor Who* spin-off series *The Sarah Jane Adventures*. "Being in *Doctor Who* was so on my bucket list," said Anjli, "so I was delighted to be in it, both as an actor and as a fan." So extensive was Anjli's prosthetic make-up that Bradley Walsh – who had worked with her on *The Sarah Jane Adventures* – failed to recognise her.

Sequences in Edison's office and his chemical lab were recorded at Roath Lock on Monday 24 June, and the remaining pick-ups were completed on Tuesday 9 July at the BBC's Cardiff premises.

"I learned so much researching it," said Nita Metivier on the episode's DVD commentary. "He [Tesla] was so much about progress and the future." **DWM**

Fugitive of the Judoon

Right: The TARDIS is found buried in the grounds of a lighthouse.

Right inset below: Tour guide Ruth Clayton (Jo Martin) tries to attract some customers.

Bottom: The Judoon arrive in Gloucester.

"This episode is the story of a fugitive in hiding," explained its co-writer, Vinay Patel. "Having done something quite heavy last time round [2018's *Demons of the Punjab*], it was a joy to do something a little bit lighter in tone."

An early version of what became *Fugitive of the Judoon* – which concluded in a Spanish vineyard and featured a Zumba class – had been discussed as far back as March 2016, in the very earliest story-room sessions for the new era of *Doctor Who*. Over two years later, Patel's episode outline was set in Exeter and headed *Semper Fidelis* – the city's Latin motto, meaning 'always faithful'. "I have a real affection for cathedral cities," he observed. "I went to university in Exeter and when I was there I remember thinking, 'Wow, this is a place where all the maddest destructive stuff could happen.' The idea of aliens in a lovely, genteel, prestigious British cathedral town felt very *Who*-y."

In this outline, Ruth is a cheerful ghost tour guide in her late 50s who struggles with three things: insomnia, her memory and an over-bearing son called Tony. She's actually an older version of the Doctor, in self-imposed Earth exile to escape trauma suffered as a warrior servant of Gallifrey. Ruth is hunted by Gax, a high-ranking member of Gallifreyan black ops with strange eye implants. Gax comes to retrieve the Doctor because of a threat from the Karreg; this race can mimic the dead and seeks revenge on Ruth and Gax for their earlier subjugation. After going on Ruth's tour, the Doctor's party see her abducted by a figure using alien tech. Also on Ruth's trail are the Karreg, which take on the identities of people whom they kill in Ruth's local pub. Recovering her memory, Ruth realises that she's a decorated hero and Tony was one of her squad. At the deserted moorland coaching inn where Ruth was 'born', a TARDIS is found buried in the garden.

The Judoon (replacing the Karreg) and the Doctor's old acquaintance Captain Jack Harkness were added during the scripting process. The story was written and shot as Episode 6 but subsequently moved up the broadcast order, swapping places with *Praxeus*, which had been designated as Episode 5.

Directed by Nida Manzoor, Episode 6 was made as part of Block 3; its first recording session focused on material aboard the Judoon ship, recorded at BBC Roath Lock in Cardiff on Tuesday 21 May. Two days of location recording in Gloucester – the new setting for the story – followed on the Wednesday and Thursday. "There was a lot

Written by **Vinay Patel** and **Chris Chibnall**
Director: **Nida Manzoor**
Series Producer: **Nikki Wilson**

Cast: Jodie Whittaker (The Doctor), Bradley Walsh (Graham O'Brien), Tosin Cole (Ryan Sinclair), Mandip Gill (Yasmin Khan), with Jo Martin (Ruth Clayton), John Barrowman (Captain Jack Harkness), Neil Stuke (Lee Clayton), Ritu Arya (Gat), Paul Kasey (Judoon Captain Pol-Kon-Don), Michael Begley (All Ears Allan), Judith Street (Marcia), Katie Luckins (Tourist), Nick Briggs (voice of Judoon Captain), Simon Carew, Richard Highgate, Richard Price, Matthew Rohman (Judoon) and introducing Jo Martin as The Doctor.

BBC synopsis: Ko Sho Blo! Trigger-happy space police the Judoon are targeting 21st-century Gloucester. The Doctor, Yaz, Ryan and Graham race back to Earth in order to prevent them doing too much damage to the cathedral city. But who are they looking for, and what did they do to incur the wrath of the Judoon?

BBC One transmission:
Sunday 26 January 2020, 7.10pm
Audience: 5.57 million
(after seven days, all devices)
Chart position: 23rd (across all channels)

Left: The Doctor and Ruth are surrounded by Judoon.

Above: The Doctor explores Ruth's flat.

Below left inset: Gat (Ritu Arya).

Below right: Jo Martin as the Fugitive Doctor.

Bottom left: The interior of the Fugitive Doctor's TARDIS.

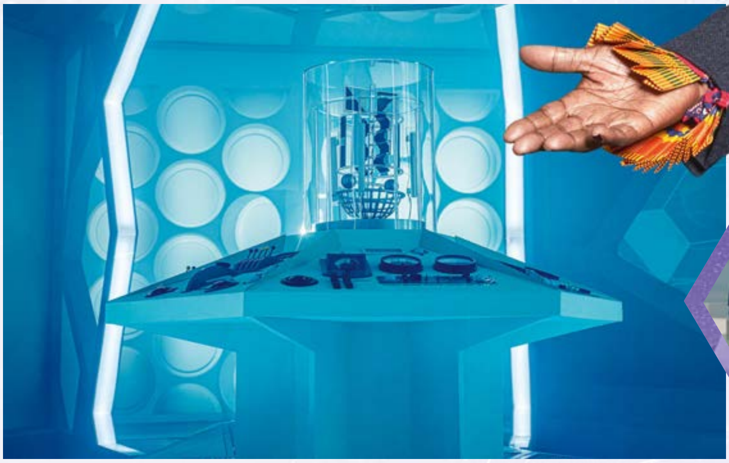
Bottom inset: Ryan and Graham meet Captain Jack (John Barrowman).

of really fun location work in Gloucester," recalled Manzoor. "Because there had been an announcement that the Judoon were returning, a lot of fans came out when we were shooting a big Judoon scene in the cathedral square." The first day was devoted to scenes outside the cathedral on College Green, with the second spent inside the cathedral and on nearby Berkeley Street, as well as at Gloucester Docks. The climax aboard the Judoon ship was completed on Friday 24 May. Scenes inside the Claytons' flat were recorded at Ocean House on Cardiff's Harrowby Street across the bank holiday weekend of Saturday the 25th and Monday the 27th, after which the standing TARDIS set was used on Tuesday. Some cathedral interior material was completed in St German's Church on Star Street on Wednesday, along with the scenes at Allan's café, recorded at The Little Man Coffee Company on Bridge Street. Sequences outside the Claytons' flat were staged at Spillers and Bakers on Llansannor Road in Butetown on Thursday the 30th, together with nearby work at the Dock Feeder Canal.

The scenes in 'Ruth's Ship' – or rather TARDIS – were recorded at Roath Lock the next day. "I had absolutely no idea I was going to be a Doctor!" recalled Jo Martin, who played Ruth. "I think if I'd have known in advance I'd have flopped the audition. I wouldn't have slept the night before. It would have been too much to take."

Monday 3 and Tuesday 4 June were spent at the West Usk Lighthouse to the south of Newport. All the scenes with John Barrowman as Captain Jack Harkness were recorded as part of Block 4 on Friday 26 July at Bristol's Clifton Cathedral. To preserve the surprise of Jack's return, both character and performer were listed on the call sheet as Roy Lester (an anagram of Rose Tyler). In post-production, Chris Chibnall named the Judoon Captain Pol-Kon-Don in memory of his friend Paul Condon, who had died in May 2019. **DWM**

> *"Let me take it from the top. Hello. I'm the Doctor."*
> **RUTH CLAYTON aka THE DOCTOR**



EPISODE 6

Praxeus

Right: Setting up a tent in a rubbish dump in Peru. Like much of *Praxeus*, this scene was shot on location in South Africa.

Below right inset: Jamila (Gabriela Toloi) succumbs to the Praxeus infection.

Bottom: The Doctor, Suki (Molly Harris) and Aramu (Thapelo Maropefela) rescue Zach (Tristan de Beer) from the water.

"*Praxeus* was a challenge structurally because of how we wanted to start it – almost midway through the story, with everyone scattered around the globe," explained the episode's co-writer Pete McTighe. "It had a very different energy, dictated by that structure."

In the original 'story beats' document, Jake is still a serving cop and the taxi driver abandons Gabriela and Jamila at the rubbish dump, where they expect to find a beauty spot. Jake tracks the phone used by Adam to an apartment block owned by a nurse in Hong Kong; after being thrown out by the nurse's father, Jake follows the nurse to her work at the secure research facility. Suki's colleague is Sanya and the pair work at a fishing port. There, the Doctor alerts them to the presence of a beached submarine that's deserted apart from one crew member. When Graham, Yaz and Jake break into the research facility, they rescue Adam but are unable to remove his spacesuit. At the morgue, the Doctor sees Jamila's transformed body and ponders on a connection to the Autons because of the anti-plastic infection; the figure then melts into the wall, infecting the building.

Next, Graham's group are chased through the streets of Hong Kong by 'plastic people'. Needing a plastic person to study, Graham takes the Doctor and Sanya to the facility; there, the Doctor discovers that the aliens are clones trying to cure Adam. Gabriela and Yaz learn that the submarine was part of a secret government alliance investigating gyres of plastic pollution. The Doctor confronts Sanya, who claims to be an extraterrestrial scientist who followed an alien particle to Earth in an attempt to stop it; she also explains that the plastic people were her cloned research assistants. Sanya is lying – she'd used Earth as a Petri dish to find a cure. As Hong Kong becomes infected, Adam agrees to a suicide mission to distribute the fungus antidote.

Scripted and produced as Episode 5 (after initially being planned as Episode 4), and at one point entitled *Hush* (the name of the virus particle), the story was recorded as part of Block 1 with Jamie Magnus Stone as director. It was the first episode of Series 12 to go into production after the cast and crew arrived in South Africa, with recording for the Peruvian rubbish dump scenes on Monday 21 and Tuesday 22 January 2019, at a location off the Old Helshoogte Road at Stellenbosch. The disused premises of SBH Cotton Mills, off Evans Avenue in Epping, were used for the initial sequences at Cusco Hospital the following Friday, with the scenes in Gabriela's tent recorded at Century City two days later.

Written by **Pete McTighe** and **Chris Chibnall**
Director: **Jamie Magnus Stone**
Series Producer: **Nikki Wilson**

Cast: Jodie Whittaker (The Doctor), Bradley Walsh (Graham O'Brien), Mandip Gill (Yasmin Khan), Tosin Cole (Ryan Sinclair), with Warren Brown (Jake Willis), Matthew McNulty (Adam Lang), Joana Borja (Gabriela Camara), Molly Harris (Suki Cheng), Gabriela Toloi (Jamila Velez), Soo Drouet (Joyce), Tristan de Beer (Zach Olson), Thapelo Maropefela (Aramu).

BBC synopsis: What connects a missing astronaut in the Indian Ocean, birds behaving strangely in Peru and a US naval officer who washes up on a Madagascan beach? Team Tardis investigate.

BBC One transmission:
Sunday 2 February 2020, 7.10pm
Audience: 5.22 million
(after seven days, all devices)
Chart position: 28th (across all channels)

Left: Gabriela (Joana Borja), Ryan, the Doctor, Graham and Yaz find themselves in alien surroundings.

Below left inset: The Hong Kong alleyway scenes were shot in Cape Town.

Below right: Warren Brown as Jake Willis.

Bottom left: Concern mounts for the condition of astronaut Adam Lang (Matthew McNulty).

Kogelbaai was then used from Wednesday 30 January to Friday 1 February for all the material along the Madagascan shoreline. "There were quite destructive gale-force winds while we were there," said Jamie of this shoot. "You'll also see there's a lot of Jodie [Whittaker] with her hair all over her face, trying to fight through it. It was like filming in a sandstorm and the sand doesn't read on camera."

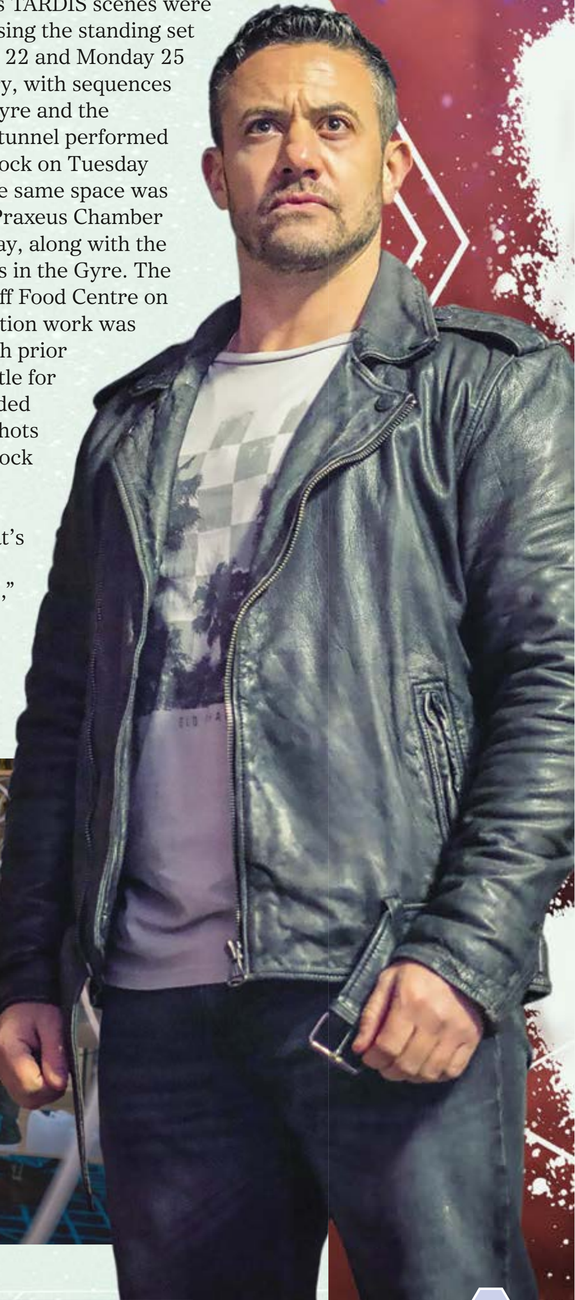
Overseas work concluded with a Cape Town night shoot for Jake in the bar and Hong Kong alleyway on Wednesday 6 February, with the crew working at the Lido Bar on Riebeek Lane off Prestwich Street.

Back in Cardiff, work resumed with the scenes in the Hong Kong facility and laboratory, which were recorded on Monday 11 and Tuesday 12 February at the Mamhilad Industrial Estate, a location in Pontypool frequently used by the *Doctor Who* team over the years. Suki's marine biology lab had been constructed at BBC Roath Lock and was used for work on Wednesday the 13th and Thursday the 14th, while the material in Adam's Soyuz descent module was performed the next day at Enfys Studios in Splott.

The story's TARDIS scenes were recorded using the standing set on Friday 22 and Monday 25 February, with sequences in the Gyre and the Praxeus tunnel performed at Roath Lock on Tuesday the 26th; the same space was used for the Praxeus Chamber the following day, along with the spacecraft scenes in the Gyre. The supermarket was the Cardiff Food Centre on Dumballs Road, where location work was staged on Thursday the 28th prior to material aboard the shuttle for the episode's climax, recorded in studio. Various pick-up shots were performed at Roath Lock on Monday 11 March.

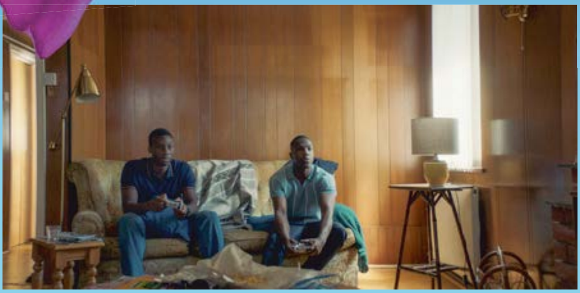
"Chris really wanted to push the boundaries of what's possible, from a narrative and production perspective," recalled Pete McTighe of the global adventure, "and everyone worked really hard to meet that level of ambition." **DWM**

> **"I'm a sucker for a scientist."** **THE DOCTOR**



EPISODE 7

Can You Hear Me?



Right: Tibo (Buom Tihngang) and Ryan play a video game at Tibo's flat.

Right inset below: Yaz's nightmare recalls a troubling incident from her teenage years.

Bottom: Rakaya (Clare-Hope Ashitey).

"Our characters are being forced by something out of this world to face their fears," said co-writer Charlene James of *Can You Hear Me?*, an adventure that tackled mental-health issues. "I wanted to explore that thing of when you're a child, you're in your bed, the lights are about to go off and you're scared. But what is it that you're scared of? What are you waiting to come? What is that monster and where does it come from?"

Draft 1 of James' script, bearing the twin titles *Fingers* and *The Girl in the Orb*, covered the same themes of nightmares and depression as the finished *Can You Hear Me?* This version opens with the Doctor mending Ryan's crushed phone, which has many missed calls from Tibo. The TARDIS is hit with ripples through time, but before the team go to investigate the Doctor drops Ryan off in Sheffield to check on his friend. In therapy at a community health centre, Tibo notices a strange man – Fingers – dressed in a lab coat; he explains to Ryan that Fingers is following him, and, as evidenced in books and drawings, has followed other people for centuries.

The Chagaska attack patients at Bethlem Hospital (known as 'Bedlam') in 1680 London, where the Doctor, Graham and Yaz meet a 17-year-old urchin called Florence. Tibo's friend Alex and Florence's friend Verity have both vanished – only to return in a zombie-like state. Going to meet the TARDIS, Ryan and Tibo are attacked by Chagaska in a Sheffield underpass. Using DNA from one of Fingers' detachable digits (acquired by Ryan), the Doctor sets a course for the planet Zellin – with Florence and Tibo aboard. In a laboratory, they find Rakaya trapped in an orb, pleading for release from her nightmares. The orb is preventing two planets from colliding, so the Doctor is tricked into creating a stasis field to release Rakaya, who, it transpires, wiped out life on Zellin. Rakaya now goes to feed on the nightmares of Earth, arriving in Sheffield at an exhibition featuring images of Bedlam. Zellin explains that he'd been keeping Rakaya – his daughter – captive by using human nightmares. Rakaya is tricked by the Doctor into falling into the River Don… but is later revealed to have survived.

Scheduled as Episode 7 for both production and broadcast, this adventure was one of two that formed Block 4 and were directed by series newcomer Emma Sullivan. "I remember when I came down for my interview and they took me into the TARDIS," she observed. "I got quite a childish thrill and wanted to press every button!"

It had originally been planned to incorporate some of the unused 'Infinity' footage recorded for Episode 1, showing Yaz in a dark pool, but this was dropped in editing. Recording commenced in the Khan flat at BBC Roath Lock on Monday 22 July 2019; the following day was spent at Pomeroy Street in Cardiff recording the scenes at Gabriel's flat, Tibo's therapy session, and Yaz's visit to Anita's place. A house in Smithies Avenue in Penarth became Tibo's flat on the Wednesday and Thursday, with the child's bedroom

Written by **Charlene James** and **Chris Chibnall**
Director: **Emma Sullivan**
Producer: **Alex Mercer**

Cast: Jodie Whittaker (The Doctor), Bradley Walsh (Graham O'Brien), Tosin Cole (Ryan Sinclair), Mandip Gill (Yasmin Khan), with Ian Gelder (Zellin), Buom Tihngang (Tibo), Clare-Hope Ashitey (Rakaya), Sharon D Clarke (Grace O'Brien), Bhavnisha Parmar (Sonya Khan), Aruhan Galieva (Tahira), Sirine Saba (Maryam), Nasreen Hussain (Anita Patel), Everal A Walsh (Gabriel), Michael Keane (Fred), Amanda Liberman (Mum), Willie Jonah (Old Tibo), Anthony Taylor (Andrew).

BBC synopsis: From ancient Syria to present day Sheffield, and out into the wilds of space, something is stalking the Doctor and her friends. As Graham, Yaz and Ryan return home to see friends and family, they find themselves haunted by very different experiences. Who is the figure calling from beyond the stars for help, and why? And what are the fearsome Chagaskas terrorising Aleppo in 1380? To find the answers, Team Tardis embark on a mission that forces them to face their darkest fears.

BBC One transmission:
Sunday 9 February 2020, 7.10pm
Audience: 4.90 million
(after seven days, all devices)
Chart position: 35th (across all channels)

Left: Shooting a monitor-station scene at Roath Lock.

Below right: Ian Gelder as Zellin.

Below left inset: Grace (Sharon D Clarke).

Bottom left: Maryam (Sirine Saba) and Tahira (Aruhan Galieva) in Aleppo in 1380.

"I should say a reassuring thing now, shouldn't I?" THE DOCTOR

scene scheduled on the second day. Yaz's nightmare flashback to the Peak District road was recorded on Hoel Adam near Gelligaer Common on Monday 29 July.The next few days through to Friday 2 August were spent at Roath Lock, working on scenes at the bimaristan in Aleppo. Alongside this, TARDIS material was recorded on Wednesday 31 July, with Ryan's fiery nightmare staged in studio at the end of the week. Pick-ups on the therapy group and Anita's home were done at Pomeroy Street on Monday 5 August, before a night shoot for the aliens generating nightmares along Spencer Street in Cathays.

The monitor station's main space had been constructed at Roath Lock for use on Wednesday 7 August. While more TARDIS scenes were being recorded on Thursday, the station was redressed and became the platform's second chamber for work on Friday. The final day of the block – Monday the 12th – involved Graham having his check-up with Grace (played again by Sharon D Clarke) at Cardiff and Vale College, prior to material set inside the orb housed at Roath Lock. Further pick-ups were later done on the TARDIS set during Block 6 on Friday 18 October.

"*Can You Hear Me?* has a deliberately different tone, pace, atmosphere and purpose to the other episodes this series," said co-writer and executive producer Chris Chibnall. "It's a chance to check in, in greater depth, with where Ryan, Yaz and Graham are in their journeys with the Doctor." **DWM**

EPISODE 8

The Haunting of Villa Diodati

Far right: The cast relax between takes.

Right inset: Graham investigates the strange house.

Below: Mary Wollstonecraft Godwin (Lili Miller), Dr John Polidori (Maxim Baldry), Lord Byron (Jacob Collins-Levy) and Claire Clairmont (Nadia Parkes).

"It was the birth of science fiction," said scriptwriter Maxine Alderton of Mary Shelley's novel *Frankenstein: or, The Modern Prometheus*, which was first published in 1818 and two centuries later formed the basis for *The Haunting of Villa Diodati*. "I feel so comfortable with that era; it's intense and romantic. I thought that if anything would be my one shot to get into the show, it was the most natural choice."

The boards from the story-room meetings on Episode 8 outlined the five main historical protagonists – Lord Byron, Dr Polidori, Mary Godwin (ie, Mary Shelley), Percy Shelley and Claire Clairmont – and discussed ways in which the story could be centred around Mary by considering elements of her life, such as her fear of failing as a parent, her belief that she had killed her mother, and the cost of her relationship with Shelley. The characters were compared to modern-day youth-culture figures (equating Byron to celebrities like the Kardashian family), and various tropes of Gothic literature were considered for inclusion.

Added to this was the Cyberman – a Cybersurgeon – confronted by the Doctor; one idea was that Claire and a kindly butler would be converted by the Cybersurgeon, with the Doctor saving the former. Elements such as living metal, moving relics and hidden rooms were also discussed, along with a book that's writing itself and an amulet sought by the Cybersurgeon as part of the conversion process. These ingredients were quickly shaped into the standard four-act structure for a *Doctor Who* script, which, with the Cybersurgeon becoming a 'Cyberzealot', was very close to the finished narrative.

Episode 8 was part of Block 4, which was overseen by director Emma Sullivan. The disorientating scenes on the Villa Diodati staircase were recorded on the first day of the block – Thursday 20 June 2019 – at a private premises near St Nicholas in the Vale of Glamorgan, a house used in previous *Doctor Who* adventures. The following day, the Llwyn Onn Reservoir at Taf Fawr appeared as Lake Geneva for the riverside scenes.

The 19th-century Merthyr Mawr House near Bridgend had featured in *Doctor Who* since 2012, and from Tuesday 25 June to Thursday 4 July it became the Villa Diodati. The first two days were spent on the earlier scenes in the drawing room, moving onto the dining room on Wednesday the 26th and the entrance hall on Friday the 28th. The gardens at Merthyr Mawr were also used for the concluding scene of Byron reading *Darkness* in Vienna in 1817.

Written by **Maxine Alderton**
Director: **Emma Sullivan**
Producer: **Alex Mercer**

Cast: Jodie Whittaker (The Doctor), Bradley Walsh (Graham O'Brien), Mandip Gill (Yasmin Khan), Tosin Cole (Ryan Sinclair), with Lili Miller (Mary Wollstonecraft Godwin), Jacob Collins-Levy (Lord Byron), Nadia Parkes (Claire Clairmont), Maxim Baldry (Dr John Polidori), Patrick O'Kane (Ashad), Lewis Rainer (Percy Bysshe Shelley), Stefan Bednarczyk (Fletcher), Sarah Perles (Elise).

BBC synopsis: 'Nobody mention Frankenstein. Nobody interfere. Nobody snog Byron.' Should be easy, right? The Doctor and her gang arrive at the Villa Diodati at Lake Geneva in 1816 on the night that inspired Mary Shelley's *Frankenstein*. The plan is to spend the evening soaking up the atmos in the presence of some literary greats, but the ghosts are all too real, and the Doctor is forced into a decision of earth-shattering proportions.

BBC One transmission:
Sunday 16 February 2020, 7.10pm
Audience: 5.07 million
(after seven days, all devices)
Chart position: 31st (across all channels)

Left: Percy Bysshe Shelley (Lewis Rainer) discovers Cyber technology.

Above: Mary fears for her life.

Below right: Patrick O'Kane as Ashad.

Below left inset: Ashad discovers Mary's baby, William.

Bottom: Byron gives a reading.

"I don't want to worry you, but I'm sensing that it's, sort of, unrelentingly evil." THE DOCTOR

"It mentions the line 'She was the universe' and, when we realised that, we thought: what a brilliant weaving together of fact and fiction," explained Maxine Alderton on the *bbc.co.uk* video *Meet Lord Byron and the Shelleys!*

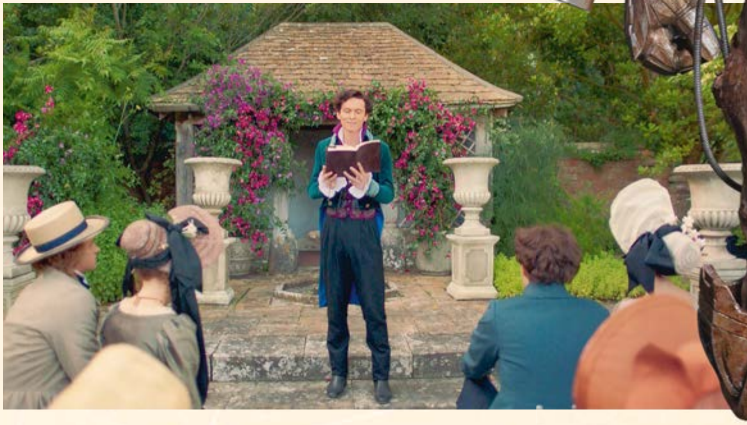
To keep secret the fact that Patrick O'Kane was playing a Cyberman, his character was referred to as 'C-Zel' in production paperwork. A four-month-old baby appeared as young William, as O'Kane recalled: "When we were filming it, the baby was supposed to be terrified of me... but as soon as I picked him up he was very, very happy, which was a source of great amusement to everybody on set, including myself."

The library scenes began on Monday 1 July, with further recording focusing mainly on the drawing room and entrance hall in the coming days. On Friday the 5th the crew were back at Roath Lock, where the corridor leading to the bedrooms had been constructed; this space was also used the following Monday, when work started on the adjoining set of Byron's room. Wednesday the 10th and Thursday the 11th were devoted to location work at Plas Machen, a Tudor manor house at Bassaleg where the cellar sequences were recorded. The next day, the *Doctor Who Interactive* team was at Roath Lock to cover the outstanding sequences in the corridor, bedroom, Shelley's room and Byron's room, plus green-screen material for Lake Geneva.

The two TARDIS scenes were recorded on Monday 22 July. Plate shots of the Llwyn Onn Reservoir were then captured by a second unit for various Lake Geneva sequences on Friday the 26th, while the main unit worked on Episode 6 in Bristol.

It was only in post-production that the Cyberzealot was given the name Ashad, tying in with one of the narration voices written into the script for Episode 9.

"Directing a ghost story was a lot of fun because you move the camera in different ways," noted Emma Sullivan. "You can do slow tracking shots into strange things wobbling, and let anticipation build." **DWM**



EPISODE 9

Ascension of the Cybermen

Far right: On location at West Aberthaw for the human settlement scenes.

Right inset: Brendan (Evan McCabe) falls from a cliff after being shot.

Bottom: The Doctor pilots a Cybership.

"The reason we didn't bring the Cybermen back in Jodie's first year was that there had just been a massive Cyberman adventure at the end of Peter Capaldi's era," explained showrunner Chris Chibnall, recalling the episodes *World Enough and Time* and *The Doctor Falls*, which had concluded Series 10 in 2017. "If we'd have brought them back eight episodes later it wouldn't have felt like a treat."

"Chris had to wait for the right story to bring back the Cybermen," noted executive producer Matt Strevens, "but we've got it and it's really exciting."

The production draft script for Episode 9 is very close to the finished programme in many respects. The name Ashad is used purely for the unseen speaker of the opening narration, with the Doctor's main opponent still referred to elsewhere as the Cyberzealot. In this version, the TARDIS lands at a spaceport many miles from the human settlement, the Doctor's mission being to locate the Cyberium. The character of Fuskle doesn't feature; it's Yaz who travels in the Cybership with the Doctor and Ethan, while Ryan accompanies Graham, Ravio, Yedlarmi and Bescot aboard the Gravraft, a vessel that finds itself in a spaceship graveyard rather than a cloud of dismembered Cybermen. Brendan's life in Ireland is only noted in broad decades, spanning the 1940s to 1970s; subsequently, his life was locked down to the years spanning his discovery in 1947 to his retirement in 1973.

Block 5 comprised Episodes 9 and 10, with Jamie Magnus Stone returning to the series as director. Work commenced on Monday 12 August 2019, with the Irish farmhouse and country lane scenes recorded at the Blaen Glyn farm at Libanus, near Powys. The site of the former St Athan Boys' Village in West Aberthaw then became the human settlement, with open space and burned-out buildings attacked by the Cybermen from Tuesday to Friday. "This episode by a country mile is my favourite. It was great. It was like making a real blockbuster movie," recalled Bradley Walsh of the Cyber Drone attack sequence on the episode's *Closer Look!* video.

Ko Sharmus' shanty town, adjacent to the Boundary, was located at the headland, Nash Point, near Marcross in the Vale of Glamorgan from Tuesday 20 to Thursday 22 August; on the final day, the location was also used for Brendan's fall in pursuit of a felon in 1950s Ireland. The Doctor's exploration

Written by **Chris Chibnall**
Director: **Jamie Magnus Stone**
Series Producer: **Nikki Wilson**

Cast: Jodie Whittaker (The Doctor), Bradley Walsh (Graham O'Brien), Tosin Cole (Ryan Sinclair), Mandip Gill (Yasmin Khan), with Sacha Dhawan (The Master), Patrick O'Kane (Ashad), Julie Graham (Ravio), Ian McElhinney (Ko Sharmus), Alex Austin (Yedlarmi), Steve Toussaint (Feekat), Rhiannon Clements (Bescot), Matt Carver (Ethan), Jack Osborn (Fuskle), Evan McCabe (Brendan), Branwell Donaghey (Patrick), Orla O'Rourke (Meg), Andrew Macklin (Michael), Caolan Byrne (Sergeant), Nicholas Briggs (voice of Cybermen); Matthew Rohman, Simon Carew, Jon Davey, Richard Highgate, Richard Price, Mickey Lewis, Matthew Doman, Paul Bailey (Cybermen).

BBC synopsis: The aftermath of the Great CyberWar. The Doctor arrives in the far future, intent on protecting the last of the human race from the deadly Cybermen. But in the face of such a relentless enemy, has she put her best friends at risk? What terrors lie hiding in the depths of space, and what is Ko Sharmus?

BBC One transmission:
Sunday 23 February 2020, 7.10pm
Audience: 4.99 million
(after seven days, all devices)
Chart position: 25th (across all channels)

Left: Ashad revives his army of Cybermen.

Below: The Master can't wait to tell the Doctor his secret.

Bottom left: A portal to Gallifrey is revealed.

Bottom right: A new design of Cyberman was introduced in this episode.

of the canvas maze in the shanty town was recorded at BBC Roath Lock on Friday the 23rd, with the appearance of the Master completed at the studios the following Monday. On Wednesday 28 August, the arrival of the Doctor's party to gaze upon the space outpost was located at the Cemex property of Taff's Well Quarry – another familiar *Doctor Who* venue, ever since 2007. After this, the next two days transferred to the decommissioned Aberthaw Power Station for sequences in the long corridor of the vast Cybercarrier.

The control deck of the Cybercarrier was constructed at Mamhilad Park Estate for recording on Tuesday 10 and Wednesday 11 September, with the same venue housing the chamber and mausoleum for work on Monday the 23rd. Over the next two days, St Fagans National Museum of History – again, visited previously by the *Doctor Who* crew as far back as 2006 – became Ireland from the 1950s to the 70s. The farmhouse and kitchen interiors were performed on the first day, with the Oakdale Workmen's Institute becoming the rural police station on the second. Green-screen work for Brendan's fall was then conducted at Roath Lock on Thursday the 26th, after which recording commenced on the Gravcraft set in another studio, continuing through to the next day, which also covered material in the Cybercarrier docking area. Pick-ups were completed by a B-unit in studio on Monday 30 September; the main unit was at Western Mail on Pacific Road (a space previously used for interior work on *Spyfall* Part Two and *Orphan 55*), handling the scenes in the Cyberzealot's ship and the Cybershuttle.

"They're relentless, single-minded and brutal," noted Chibnall of the Cybermen as they appeared in the Series 12 finale. "That's the essence of their 'monster personality'. The nightmare is, how do you escape them? Because they're around every corner and they just won't stop. The humans are desperate and the Cybermen just keep going. I imagined all along that the Cybermen would happen at the end of the series and this two-parter gives them the weight they deserve." **DWM**

> ***"Be afraid, Doctor. Because everything is about to change. Forever."*** **THE MASTER**

EPISODE 10

The Timeless Children

Above right: 'The Timeless Child' falls, apparently to her death.

Right: A vision of the Fugitive Doctor advises her future self.

Below right inset: The Master uses his tissue compression device.

Bottom: The Master has a nasty surprise in store for Ashad.

"The Timeless Child is mentioned as far back as *The Ghost Monument* [2018], and the final episode of this series is where some of those questions get answered," explained showrunner Chris Chibnall. "We're delving deeper into the Thirteenth Doctor this year," he added at the series' press day. "You'll see things you didn't see last year in terms of facets of the Doctor."

In the production draft for Episode 10, the roles of Ryan and Yaz had already been swapped, as per the revisions made to Episode 9. The name Ashad didn't appear, this character being referred to throughout as the Cyberzealot. In this version, the Cyberzealot explains to the Master that he used to be a scientist tasked with creating the ultimate sanction: a mercy killing for all remaining humans should the Cyber race prevail. He had, however, been partially converted before his death particle could be used, so its existence had been harnessed by the Cyberium.

Forming director Jamie Magnus Stone's Block 5 along with Episode 9, Episode 10 used many of the same locations as its predecessor. "Doing the finale, in particular, really felt like making a movie, like making two hours' worth of film, basically," commented Jamie.

Recording began at Nash Point on the sixth day of the shoot – Tuesday 20 August 2019 – with a continuation of the action from the previous instalment; the remaining scenes on the 'Shanty Planet' and its shoreline were then recorded through to Thursday. The action sequences inside the shanty settlement, with its pathways and corridors, were then staged inside the BBC's Roath Lock premises on the Friday.

Scenes set in the limbo space of the Matrix were recorded at Roath Lock on Monday 26 August and saw the return of Jo Martin, her character referred to as Ruth; Sacha Dhawan – who started work on the series finale the same day – was listed as playing 'O' (as per Episodes 1 and 2). The confrontation between the Doctor and the Master in a 'Vast Green Landscape' was staged on Garth Mountain near Gwaelod Y Grath on Tuesday 27 August, and later the same day the crew relocated to the Taff's Well Quarry, which featured as so-called Gilfach Goch – the name of a nearby village that substituted for the name Gallifrey on production paperwork. In addition to the remaining Gallifrey exteriors on Wednesday the 28th, the quarry

Written by **Chris Chibnall**
Director: **Jamie Magnus Stone**
Series Producer: **Nikki Wilson**

Cast: Jodie Whittaker (The Doctor), Bradley Walsh (Graham O'Brien), Mandip Gill (Yasmin Khan), Tosin Cole (Ryan Sinclair), with Sacha Dhawan (The Master), Patrick O'Kane (Ashad), Ian McElhinney (Ko Sharmus), Julie Graham (Ravio), Alex Austin (Yedlarmi), Matt Carver (Ethan), Rhiannon Clements (Bescot), Seylan Baxter (Tecteun), Kirsty Besterman (Solpado), Paul Kasey (Judoon Captain), Nicholas Briggs (voice of Cybermen & Judoon Captain), Matthew Rohman, Simon Carew, Jon Davey, Richard Highgate, Richard Price, Mickey Lewis, Matthew Doman, Paul Bailey (Cybermen), and special guest appearance by Jo Martin as The Doctor.

BBC synopsis: In the epic and emotional series finale, the Cybermen are on the march. As the last remaining humans are ruthlessly hunted down, Graham, Ryan and Yaz face a terrifying fight to survive. Civilisations fall. Others rise anew. Lies are exposed, truths are revealed, battles are fought, and for the Doctor – trapped and alone – nothing will ever be the same again.

BBC One transmission:
Sunday 1 March 2020, 6.50pm
Audience: 4.69 million
(after seven days, all devices)
Chart position: 30th (across all channels)

Left: Ko Sharmus (Ian McElhinney), Ryan, Yaz, Graham, Ravio (Julie Graham), Yedlarmi (Alex Austin) and Ethan (Matt Carver) on the 'shanty planet'.

Above: Tecteun (Seylen Baxter) experiments on herself.

Below left: The Doctor is trapped as the Master explains her secret origin.

Below right: A CyberMaster.

> *"I contain multitudes. More than I ever thought or knew."* **THE DOCTOR**

was also used for the Doctor's return to her TARDIS, while Cybercarrier corridor scenes were performed at Aberthaw Power Station on the Thursday and Friday.

The shot of the 'Other TARDIS' materialising on Earth was recorded on Craiglee Drive in Cardiff on Monday 2 September, after which the scenes inside this other vessel and its twin – as seen in *Fugitive of the Judoon* – were recorded at Roath Lock, along with the arrival of the Judoon in the Doctor's TARDIS. The next day work begin in the Matrix Hall of 'Gilfach Goch', which had been constructed in studio. On Wednesday and the first part of Thursday, cast and crew were amidst the canvas rooms and corridors of the shanty settlement again. The rest of the week was then spent back in the Matrix Hall.

Roath Lock's corridors of Gallifrey were used throughout Monday 9 September, with the later part of the week spent at Mamhilad Park Estate in Pontypool; this covered scenes in the Cybercarrier's control deck on Wednesday and Friday, with Thursday the 12th spent in the craft's mausolea on material that would be completed on Monday the 23rd. The Doctor observed the fate of 'Brendan' at St Fagans National Museum of History on Wednesday the 25th, with green-screen shots for the Gallifrey scenes performed at Roath Lock on Thursday and mausoleum inserts recorded in studio on Friday.

The B-unit recorded material in the Cybercarrier and Matrix Hall in studio on Monday 30 August, and the final day of the block – Tuesday 1 September – was devoted to various inserts and green-screen items as well as the material in Tecteun's laboratory. The concluding shots of the Doctor in her prison cell were recorded in studio with the Special, as part of Block 6, on Wednesday 23 and Monday 28 October.

"Before I even read the scripts, I was very aware that this season was going to have a big story arc for the Doctor," said Jodie Whittaker. "I knew that what we know of the Doctor's history would be thrown into question... But when I found out about the whole gene-splice thing, and the reasons why there's another Doctor, I was like, 'WHAT THE...?!'" **DWM**

Revolution of the Daleks

Right: Recording the scene where the Doctor returns to Sheffield to see her friends.

Below right inset: A Weeping Angel, one of the Doctor’s fellow inmates.

Bottom: The Doctor in her cell, after many years of incarceration.

“Revolution of the Daleks is a sequel to [the 2019 New Year’s Day Special] *Resolution*, as it follows on from what happened after a Dalek attacked GCHQ,” observed showrunner Chris Chibnall.

In the original story ideas sessions for the Special, the Dalek AI private security device is demonstrated at a stately home, with the creations developed and first deployed in Russia – after which the British Prime Minister strikes a deal to acquire Daleks in exchange for power supplies. Dalek Zero’s 3D-printed Daleks quickly kill the world leaders to take over Earth. After the Doctor summons ‘Navy Seals Daleks’ to wipe out the ‘Earth Daleks’ and then traps the ‘pure Daleks’ in her second TARDIS, Ryan and Graham decide to stay on Earth to help rebuild the damage caused during the occupation.

Directed by Lee Haven Jones, recording on the Special – which formed Block 6 – commenced on Tuesday 1 October 2019 with several TARDIS scenes. On Wednesday, the crew captured the final sequences in the Peak District on Garth Mountain and then relocated to Cardiff’s Tyndall Street for the sequence in which Graham, Yaz and Ryan walk away from their encounter with Robertson. More TARDIS scenes were recorded on Thursday, along with Yaz working in the other TARDIS. Friday found the unit first at Craiglee Drive – the location of the TARDIS house – and then the former premises of Western Mail, in which Graham’s front room had been constructed.

The hijack sequence was staged on Tuesday 8 October close to the South Wales Karting Centre in Llandow, after which three days were spent recording hydroponic lab scenes at Western Mail; the confrontation outside Robertson’s HQ was performed on Tyndall Street on Wednesday. Robertson’s office and factory floor had been constructed at Roath Lock for use on Saturday the 12th and Monday the 14th, with further TARDIS scenes also recorded on the Monday, and the Tuesday too.

That Tuesday was the final day requiring all four regular cast members and included the scene where Ryan and Graham elect to remain on Earth. “I cried for such a long time,” recalled Jodie Whittaker. “Brad and Tosin couldn’t cope with me getting so upset... Our journey has been together, as a family, and we clicked like a family.”

Written by **Chris Chibnall**
Director: **Lee Haven Jones**
Producer: **Alex Mercer**

Cast: Jodie Whittaker (The Doctor), Bradley Walsh (Graham O’Brien), Tosin Cole (Ryan Sinclair), Mandip Gill (Yasmin Khan), with John Barrowman (Captain Jack Harkness), Chris Noth (Robertson), Harriet Walter (Jo Patterson), Nathan Stewart-Jarrett (Leo Rugazz), Nathan Armarkwei-Laryea (Armen), Helen Anderson (Rachel), Nicholas Briggs (voice of the Daleks), Barnaby Edwards (Dalek Operator 1), Nicholas Pegg (Dalek Operator 2), Sharon D Clarke (Grace).

BBC synopsis: The Doctor is imprisoned halfway across the universe. On Earth, the sighting of a Dalek alerts Ryan, Graham and Yaz. Can the return of Captain Jack Harkness help them stop a deadly Dalek takeover?

BBC One transmission:
Friday 1 January 2021, 6.45pm
Audience: 6.35 million
(after seven days, all devices)
Chart position: 10th (across all channels)

LIVE DOWNING STREET

Left: The new 'security drones' turn on the Prime Minister, Harriet Walter (Jo Patterson).

Above: Robertson (Chris Noth).

Below left: Yaz, Ryan and Graham in the 'Sheffield house' TARDIS.

Below right: Nathan Stewart-Jarrett as the Dalek-possessed Leo Rugazz.

"Doc, I was wrong. We do get aliens in Sheffield." GRAHAM O'BRIEN

The Caerwent Training Area was used on Wednesday the 16th and Thursday the 17th for the demonstration of the Defence Drone Daleks (or 'Bobs' as they were referred to on production paperwork), with Robertson's shady meeting with Jo Patterson also recorded on the second day. Friday was spent back at Roath Lock, with a second unit working on further TARDIS scenes, some green-screen items and the 10 Downing Street broadcast, while the main unit focused on sequences set in the corridors of the 'Nigel Ship' ('Nigel' being a code-word for the 'Death Squad Daleks').

While a second unit recorded pick-ups at Western Mail on Monday 21 October, the main crew was at the council premises of Penallta House in Ystrad Mynach, which became a street in Osaka and a passport control area. Tuesday involved a night shoot on Clifton Suspension Bridge for the confrontation between 'Bobs' and 'Nigels'. **Doctor Who Magazine** was on set at Roath Lock on Wednesday the 23rd as work began on the scenes in the space prison exercise facility, which continued with material in the corridor and the Doctor's cell the next day, along with pick-ups of the Death Squad command centre. While the main unit recorded scenes in Leo's R&D office and secure lab at GE Healthcare in the Maynard Centre on Friday, a second unit covered the scene in the industrial furnace in studio.

Monday 28 October was largely devoted to scenes in the space prison but also covered the TARDIS trap for the Daleks. After Cardiff Castle doubled as Edinburgh Castle on Tuesday, the main unit captured scenes of panic around Wharton Street, while a second unit used Maindy Barracks for montage material set in a British prison. Recording concluded on Wednesday the 30th at the Capitol Shopping Centre car park on Cardiff's North Edward Street, focusing on the opening GCHQ scene.

Almost a year later, on Thursday 10 September 2020, an additional TARDIS scene was picked up as part of a day's work to test COVID-safe production procedures for Series 13.

"We always talk about the Specials as being real treats. That's what *Revolution of the Daleks* is: one big treat," noted Chris Chibnall. "It's epic. It's emotional. It's exciting. It's bonkers. A festive cocktail of all great *Doctor Who* things!" **DWM**

"Everything you think you know is a lie."

THE MASTER

INSIDE 28-PAGE SUPPLEMENT
TARDIS DIORAMA • 4 ART CARDS

PLUS New episodes! | New interviews! | New comic strip!

BACK ON TV

The OFFICIAL MAGAZINE
of the BBC television series

BBC

DOCTOR WHO MAGAZINE™

ISSUE 570
December 2021
UK £9.99 | US $20.00

EXCLUSIVE

"THIS IS THE BIGGEST STORY WE'VE EVER TOLD"

CHRIS CHIBNALL AND JODIE WHITTAKER
ON THE RETURN OF *DOCTOR WHO*

BBC

BBC

DOCTOR WHO MAGAZINE™

Panini magazines

JODIE WHITTAKER
JOHN BISHOP
MANDIP GILL
and
JACOB ANDERSON
preview the new episodes!

INSIDE

TARDIS DIORAMA
Build the Fifth Doctor's control room

BBC
DOCTOR WHO MAGAZINE
THE MAKING OF SERIES 12

THE MAKING OF SERIES 12
All-new supplement

EXCLUSIVE ART CARDS

TIME WARRIORS
Reimagining the Sontarans

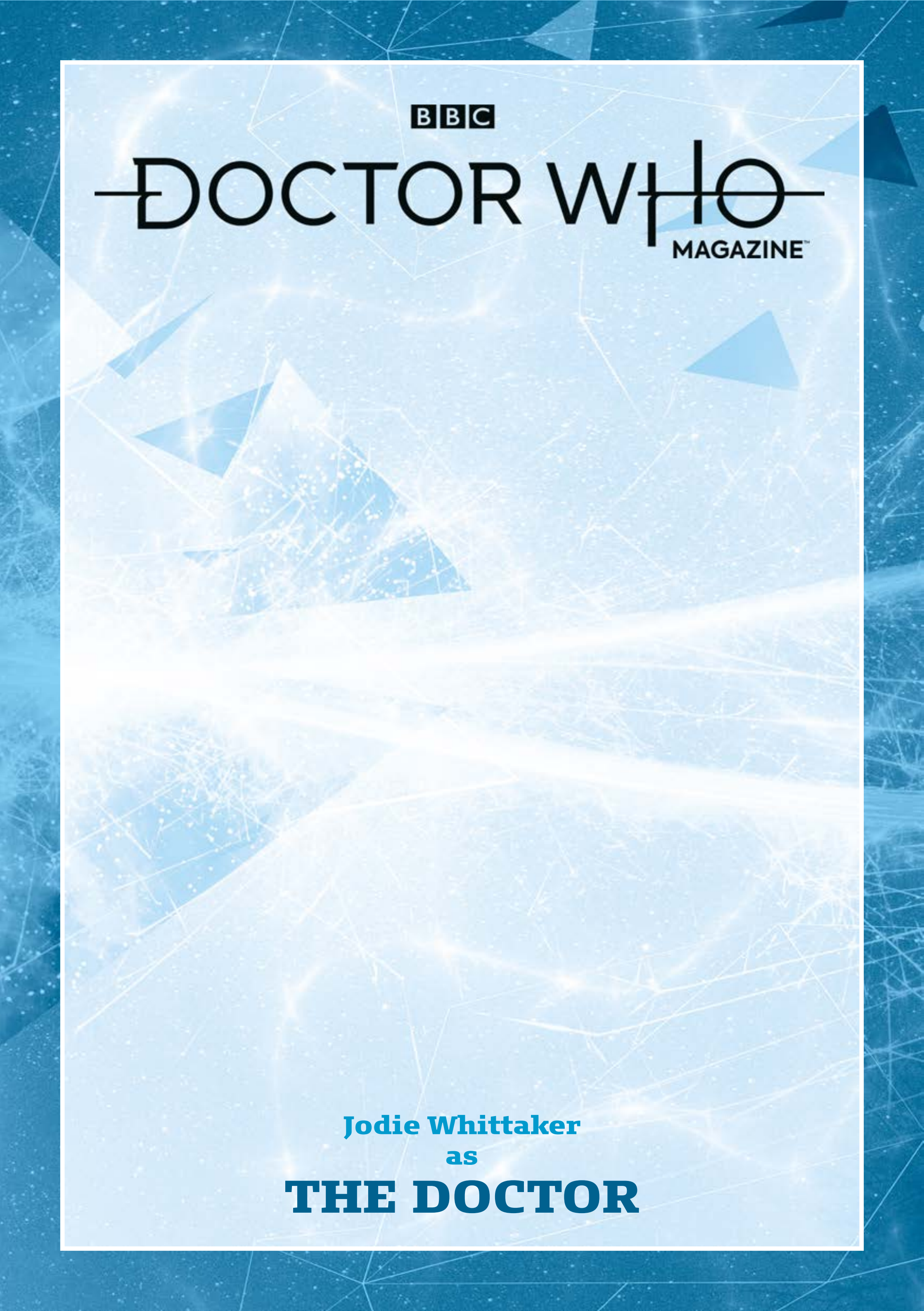
DON'T BLINK!
Inside the 2007 classic

COMEBACK EPISODES
Which ones are the greatest?

FACTS AND FIGURES
Collecting the 13th Doctor

PRIZES TO BE WON!
The latest merchandise up for grabs

DOCTOR WHO
THE COLLECTION
SEASON 18
DOCTOR WHO
AND THE POWER OF KROLL
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
DOCTOR WHO
ATLAS



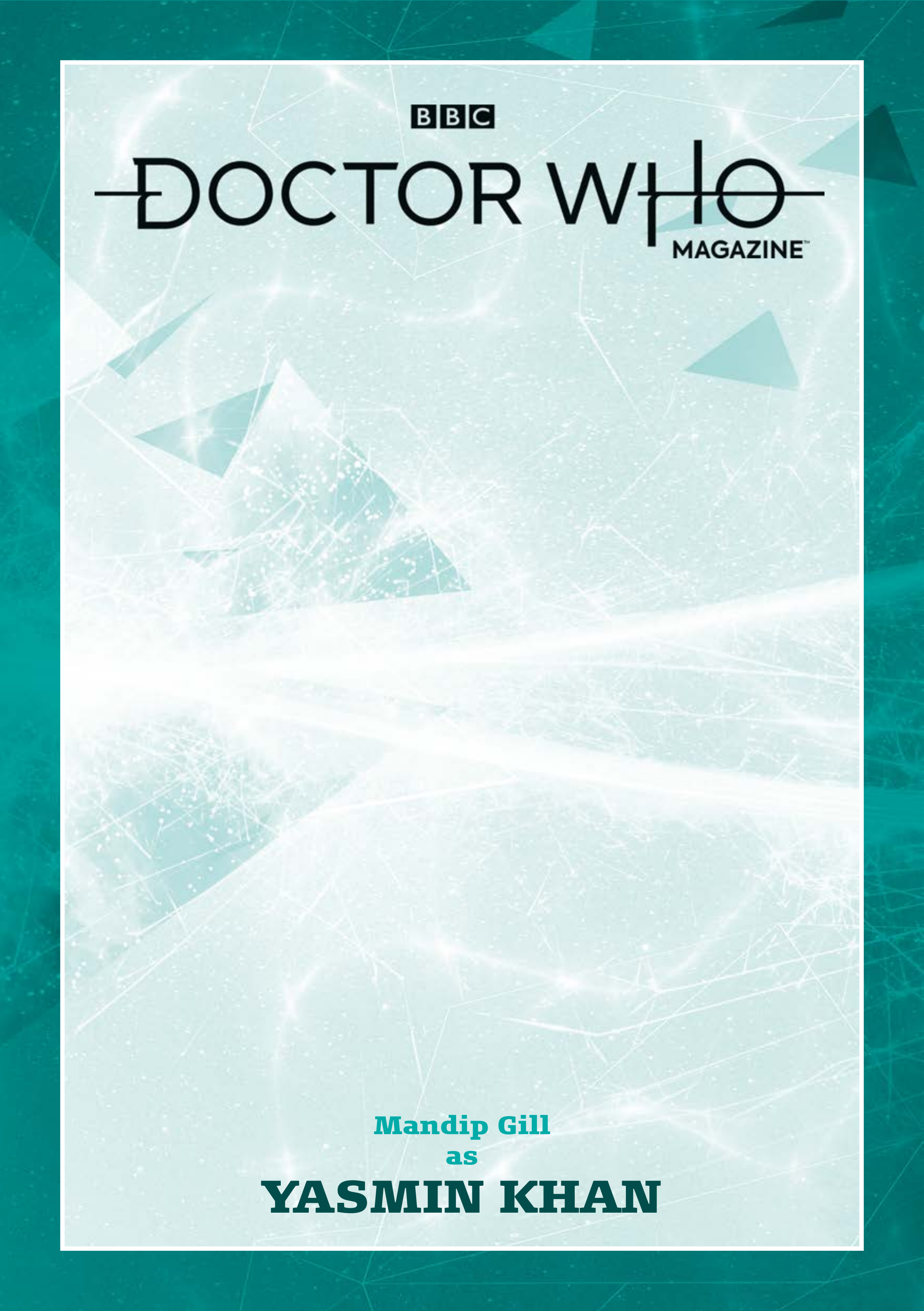
BBC

DOCTOR WHO MAGAZINE™

Jodie Whittaker
as
THE DOCTOR

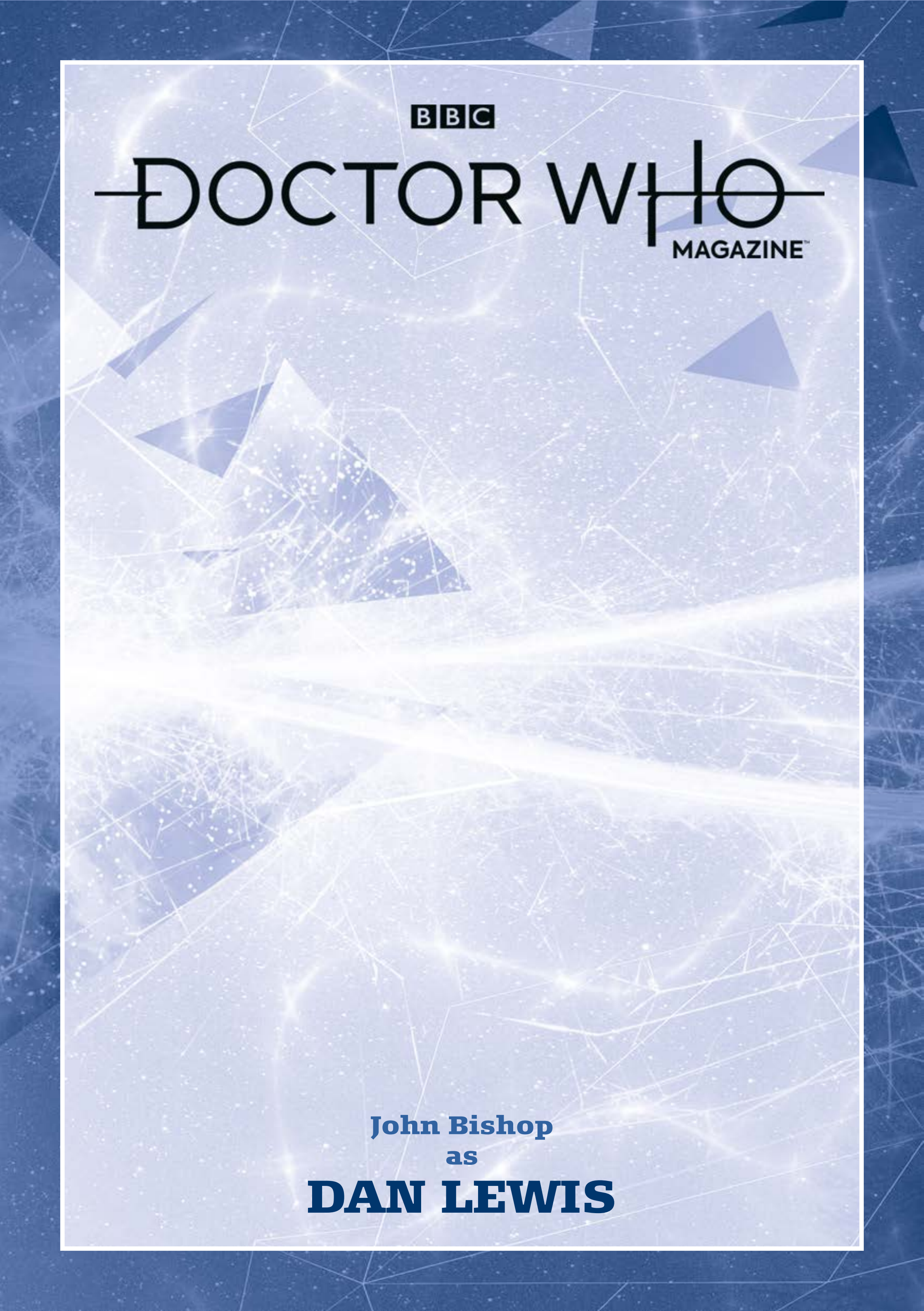
BBC

DOCTOR WHO MAGAZINE™



Mandip Gill
as

YASMIN KHAN

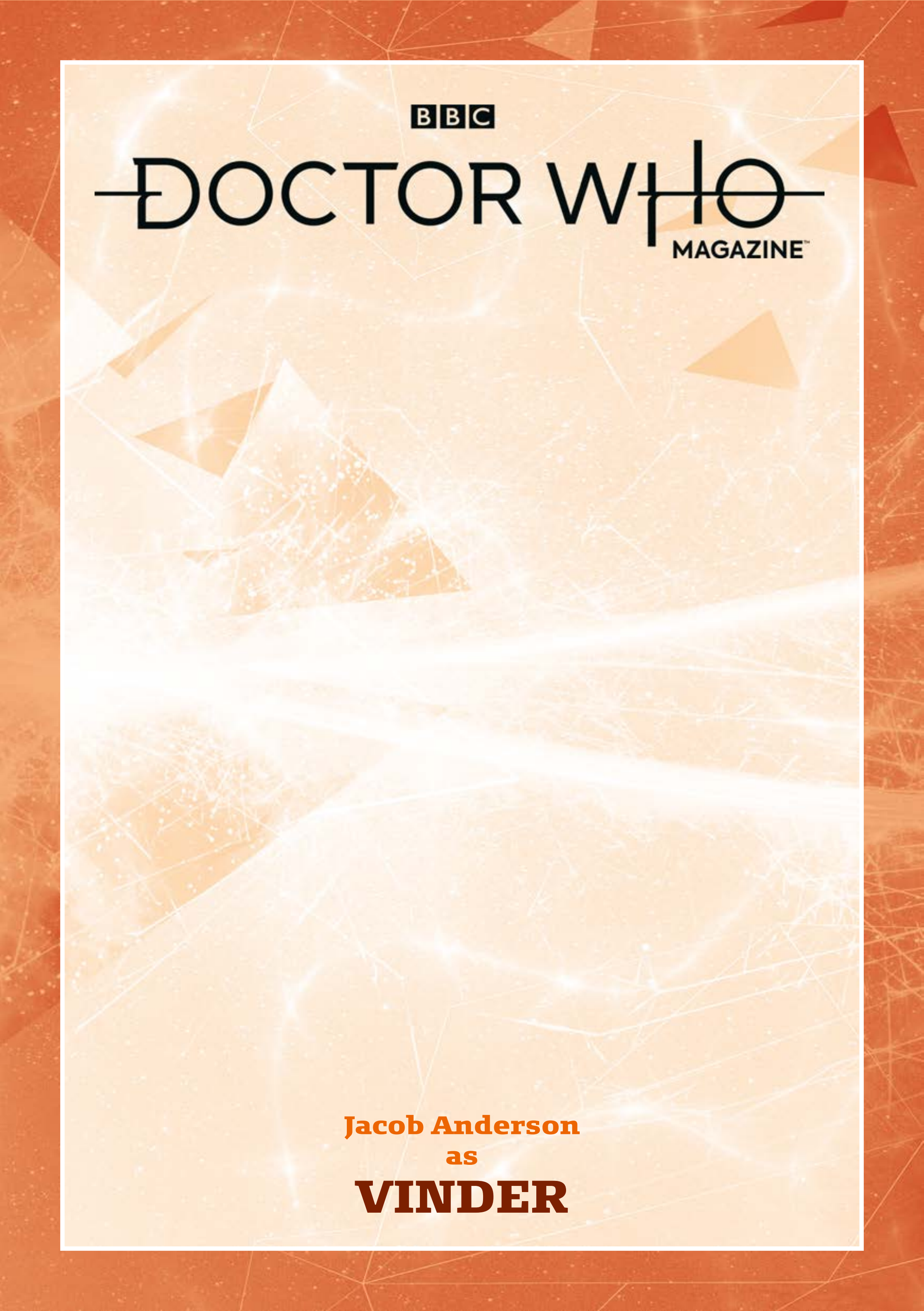


BBC

DOCTOR WHO
MAGAZINE™

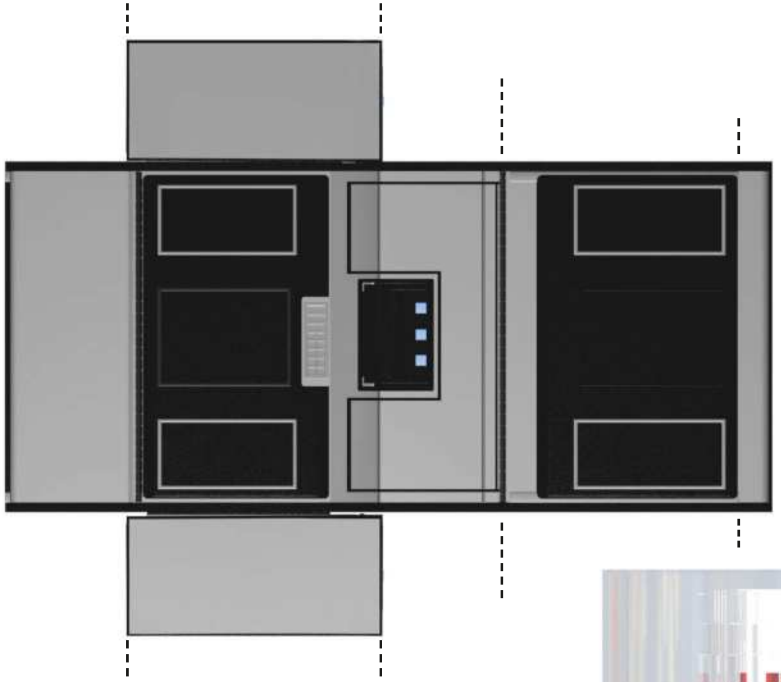
John Bishop
as

DAN LEWIS

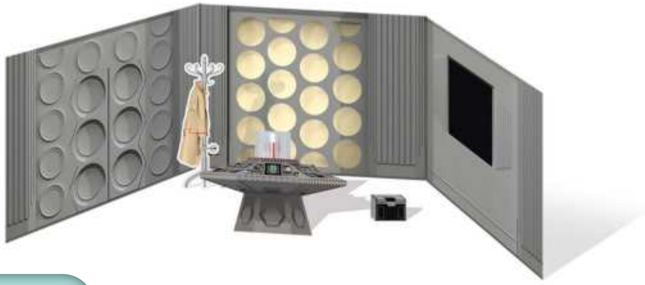


BBC
DOCTOR WHO
MAGAZINE™

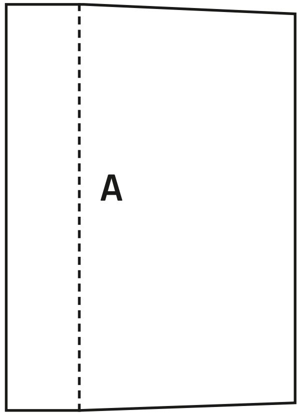
Jacob Anderson
as
VINDER

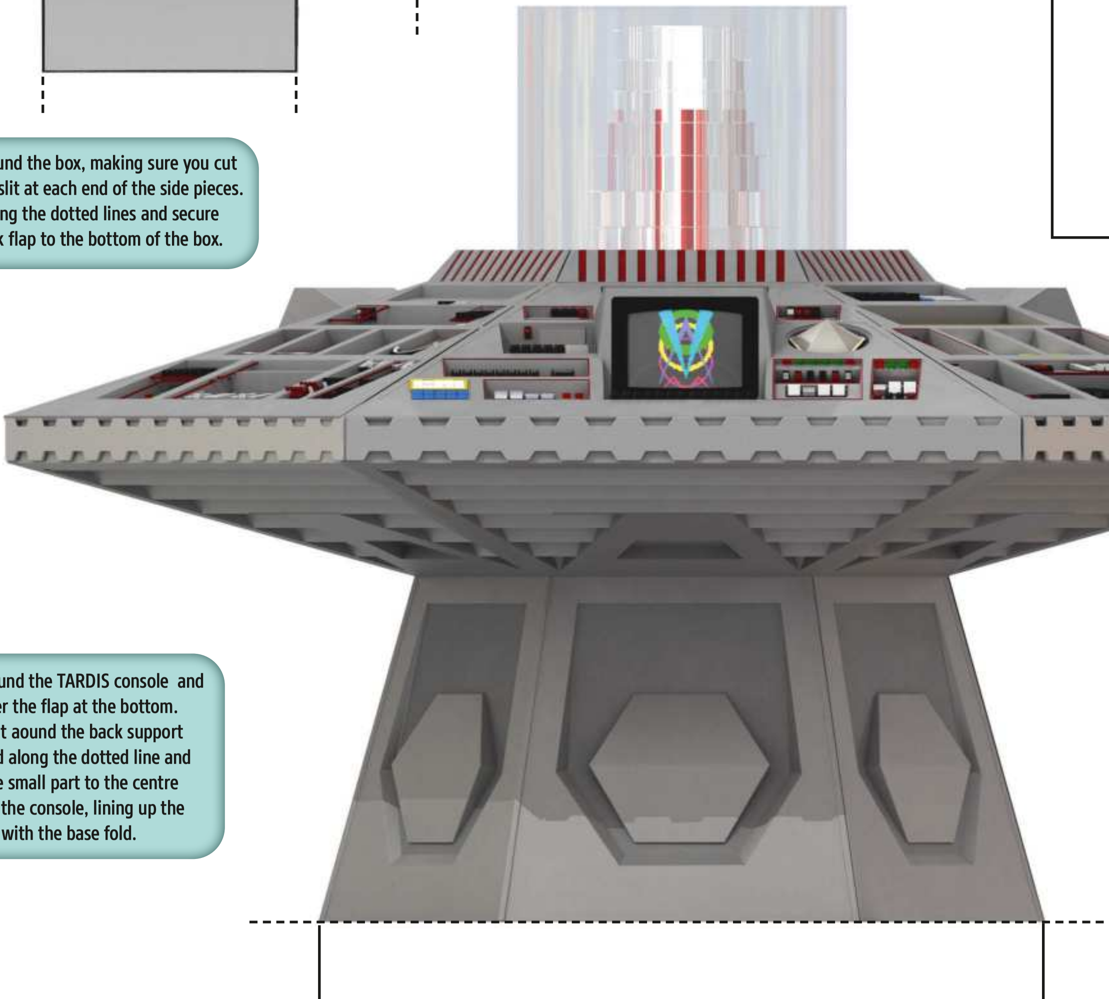


Cut around the box, making sure you cut a small slit at each end of the side pieces. Fold along the dotted lines and secure the back flap to the bottom of the box.

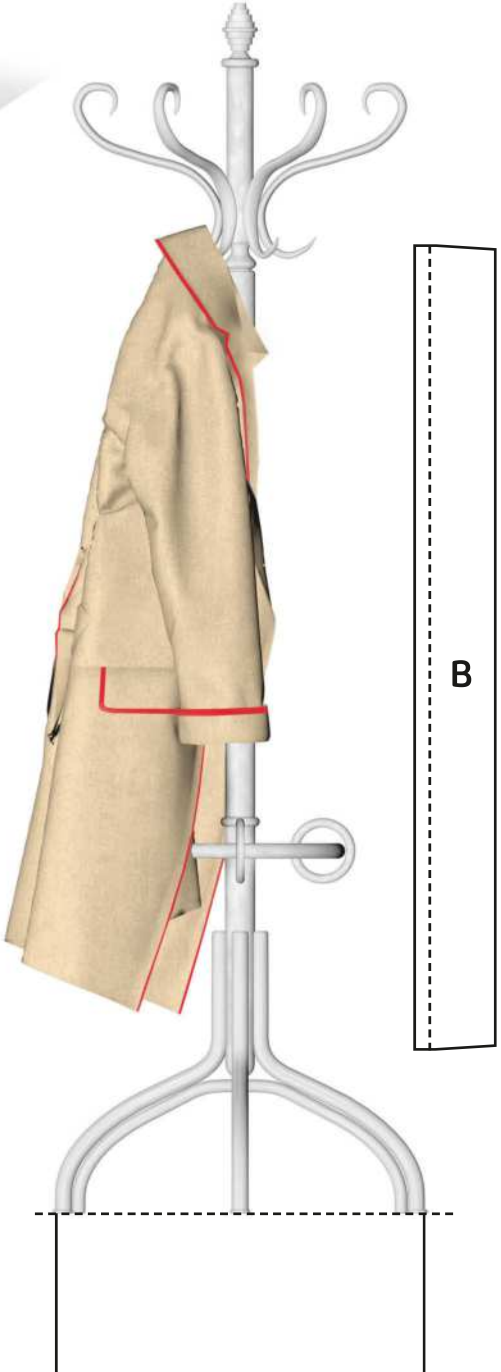


Tape the three wall panels together, as shown in the diagram.





Cut around the TARDIS console and fold over the flap at the bottom. Then cut aound the back support (A), fold along the dotted line and glue the small part to the centre back of the console, lining up the bottom with the base fold.



Cut around the coat stand and fold over the flap at the bottom. Then cut aound the back support (B), fold along the dotted line and glue the small part to the centre back of the coat stand, lining up the bottom with the base fold.